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BY

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(SENIOR)

Author of "Handbook to the Works of Brahms," "The Relation of Tchaikovsky to Art Questions of the Day," etc.

IN TWO VOLUMES. VOL. I
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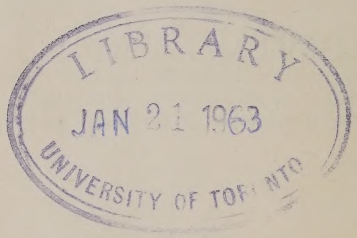

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PREFACE.

THIS book is designed for readers whose one desire is to obtain full information respecting Beethoven's symphonies in the easiest manner alike to understand, to remember, and to refer to in case of need. It is not intended to present anything of the nature of biography, or to treat of attendant historical occurrences, further than may be rigidly necessary for elucidation of the works themselves. It is entirely and exclusively devoted to full analysis of the symphonies as such, their complete form and contents; including full details of all rhythmical and thematic developments and copious technical explanation of all the most interesting features.

The task thus assumed will be immediately recognised as difficult. It is one also which, so far as we are aware, has never before been attempted. To carry it out with anything like precision has involved considerable labour and has led to the grappling with an immense number of subjects—some of them of an advanced technical character and all of them involving

the necessity of thought in perusal, if the desired benefit to the reader is to be secured.

In view of these facts certain conditions are necessary for observance in use of the book. The merely cursory reader will easily obtain all that he desires to know from the preliminary and concluding notes attached to each movement, and observation of the various themes and motives as they progress. Should he wish to go a step further and acquire some idea of the general bearings of each movement he has only to consult the rhythmical table in any given case; when, by comparing the material there named with its musical character as shown in the corresponding examples, he will be able to form a vivid idea of the whole conception. Doubtless there are many for whom these details will prove ample, and who will appreciate the readiness with which the uniformity of their position enables them to be found.

Whilst it will no doubt enlarge the utility of the book to accommodate these two classes of readers, who will also appreciate having the means at hand for a deeper plunge into the subject should they happen to desire it, the ultimate object has been to satisfy the earnest student who wishes to probe every detail of these immortal works. There is no fear of exhausting the subject, and there is not one of the symphonies, counting from No. 3, upon which a whole volume might not separately be written. The detail given therefore, while to some it may appear unduly copious, really

passes with lightness over all but the most important questions involved. On the other hand it may be safely claimed that nothing is omitted which falls within the scope of each work.

The completeness thus put forward as a feature of the book is first of all secured by its rhythmical tables, in which every bar from end to end of each movement is duly accounted for. The whole contents being thus tabularised, it follows that the account of "material" has only to follow the same order, and completeness is assured. The student therefore who may wish for information as to this or that episode, motive or other feature will not only be certain to find mention of the subject which interests him, but will have no difficulty in doing so.

The great condition for successful use of the book is possession of the *score*, if possible; but in any case of a pianoforte arrangement of the work under consideration. Upon this score, or piano copy as the case may be, the rhythm should be indicated in accordance with the table; the bars of course being previously numbered by indicating the commencing bar of each line. By this means every item of material mentioned in the table can be instantly identified; and it will be found that in an astonishingly short time a good mental survey of an entire movement will have been obtained. It need scarcely be said that to a student of composition in particular this kind of information is priceless; but to everyone aspiring to the title of musician it is

of great value; and, to those who wish to make a thorough acquaintance with these symphonies, indispensable.

Under the heading "Material" the earnest student will take care to verify every fact for himself. It is not enough to be familiar with principles, because the act of verification assists the memory and sight of a passage makes always a more vivid impression than any verbal description.

The reader will easily perceive therefore that, whatever may be the measure of success attending this venture, the book is one which, to use a homely phrase, "means business." Its ambition is to meet with readers of a like mood. It cannot add to the glory of the symphonies, for that is not open to any writer. But it aspires to add to the information and pleasure of many who study them, and in that spirit is commended to their notice.

EDWIN EVANS, SENIOR.

LONDON, 1923.

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SYMPHONY No. 1.

FIRST SYMPHONY

Op. 21.

Key.—C major (second movement in F).

Dedication.—To Baron van Swieten.

Score.—Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two drums.
First and second violins, viola, violoncello and bass (one line throughout).
For the second movement (Andante cantabile con moto) one flute only.

Movements.—I, Introductory "Adagio molto," followed by "Allegro con brio."
II, "Andante cantabile con moto."
III, Menuetto, "Allegro molto e vivace."
IV, Introductory "Adagio" followed by "Allegro molto e vivace."

Date.*—1800.

* The dates are those of earliest records of finished works, whether relating to composition or performance.

SYMPHONY No. 1.

OP. 21.—FIRST MOVEMENT.

(A). INTRODUCTION: ADAGIO MOLTO.

(♩. = 88.)

Preliminary Note

THAT Beethoven should have been comparatively late in producing his first symphony is only what his thoughtful method of composition would lead us to expect, and although the age of thirty may seem to indicate great deliberation in this matter when compared with the practice of earlier or contemporary masters it points rather to precipitancy in view of our experience of later composers —as, for example, Brahms, whose first symphony only appeared when he was forty-four.

It has been the practice to regard this entire symphony (with its successor No. 2) as written in the Mozart manner—using the term "Mozart" to indicate the style prevailing at the close of the eighteenth century. Kretzschmar practically states this in so many words when he describes No. 1 as being "the instrumental swan-song of the eighteenth century," though he goes on to admit the work as also containing evidence of the coming romantic style for which

Beethoven was destined so gloriously to pave the way. The qualification is of far more importance to the student than the leading fact; for in so far as this symphony may be a reproduction of ideas already well worn at the date of its appearance and since then entirely set aside it is of the nature of a mere curiosity and of little value, but in so far as its contents are prophetic its worth to those who read it rightly must be considerable. This is the first important question to be disposed of.

The present introduction is of twelve bars only, and therefore as regards length or general aspect not in any way remarkable. But when we come to consider its form, or in other words its "build," we recognise at once the independent master. The twelve bars are naturally divisible into three phrases of four bars each. Each of these four-bar phrases is as naturally composed of 2 × 2. Each presents entirely new material, thus giving the germ of three different kinds of subjects to follow. And, finally, each fourth bar heralds the strain which is to follow it—even to the last, which heralds the incoming of the allegro in the same way.

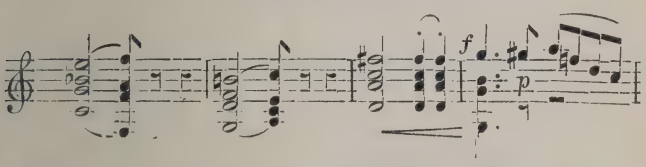
Form

If from outline we turn to the question of material in detail our astonishment at the extreme fullness of these twelve bars is bound to be even greater, for their very first chord opens up a serious question. We have at this time of day nothing to do with the prejudices of the critics of Beethoven's time as to the "lawfulness" or otherwise of beginning with a chord of the seventh further than to derive therefrom amusement—and, maybe, the lesson to guard against a similarly stupid attitude towards innovators of our own day. But we *are* directly concerned to know whether this work can correctly be described as opening in the key of F, which is what we read in most of the reviews upon it. The real ques-

Material

tion turns upon what is or is not a modulation, and before that can be decided, key-limits must be defined.

Ex. 1. Op. 21, Intro. Opening Phrase



We are naturally all aware of old-fogeydom's reply that key-limits are defined by each scale; but that by no means covers the case in our modern view, which is that if dominant, subdominant and relative minor harmonies are admitted as within the key, so must also be the dominants by which they are introduced. It is always easy to see whether such dominants are used as modulative agents. In the present introduction they are not.

The next point of interest is presented by the fourth bar of the opening phrase, which for the moment gives the impression of an "overlap," or in other words of the second phrase being anticipated by one bar. It is only on arrival at the second bar of the new phrase that the rhythm establishes the contrary and shows us the fourth bar as deliberately partaking of the nature of the phrase which follows it. All this is as modern in character as if written yesterday—more appreciably modern than when it was just composed, for at that time the use and full value of such methods could not be understood and their employment was consequently unheeded.

We need not labour the point by showing the remaining phrases to present the same features, but the mere fact will show the whole procedure to have been deliberately adopted and prepare us for the conclusion

that in Beethoven nothing is done without motive. We might, for instance, adduce the opening phrase as indicating a *short* movement to follow seeing that in the approach to greater works Beethoven devoted considerable pains to mere establishment of the key; and in some cases started with a kind of signal which in analysis (as we shall find in due course) we are obliged

Ex. 2. Op. 21, Intro. Second Phrase.

to separate from the context of the movement. We might also show the affinity between the three shades of material presented by the introduction and the subjects of the allegro; but enough has been said to make it clear that mere rigidity of outline and resemblance of figuration must not cause even the earliest symphonies to be confounded with those of any other composers whatever.

(B). Allegro con Brio.

(♩ = 112).

Preliminary Note

The third four-bar phrase of the introduction depends for its cadence upon the opening bar of the allegro, the incoming of which therefore amounts to an overlap. The normal phrase-length for the allegro is also four bars; but a distinguishing feature of the movement and one which immediately reveals the identity of its composer is the extension to six-bar length of the principal representative phrases. By representative phrases we mean the two which open the first section and are repeated with new instrumentation for the return*; phrases which fulfil their vocation the more effectively through being the only ones to which such extension is granted.

It cannot be too early realised by the student that phrase-extension is systematically employed by Beethoven as a means of separating phrase-groups which requirements of form suggest should be kept apart. This is, however, only the primary object of such extension, for it is easy to see that its very effectiveness for insulation would naturally lead to its being used where not insulation but the peculiar prominence which insulation gives was the real object in view. There is also the individual rhythmic character given to a whole movement by systematic extension of its leading subject to be well thought of.

These reflections naturally bring us back to the ques-

* Bars 1-12 and 168-79.

tion of how far this first symphony resembles Mozart. Kretzschmar tells us that the principal theme of this allegro is not merely of Mozartean character but that it is practically a variation of the "Jupiter" opening—a criticism which is highly useful to us, for it follows that if a theme can be regarded as identical with another notwithstanding differences of rhythm such judgments are formed upon the assumption that individuality lies in the note-succession only. This point of view is completely opposed to our own, which we are therefore obliged to make clear to the reader before proceeding further.

Note-succession is merely the outer surface of any given musical material, the inner being of which depends upon its rhythm. Resemblances of note-succession are therefore superficial only; by which it is not meant to imply that they are unimportant but merely exterior. Rhythm from first to last is the very life of music; from the meaning it imparts to the very smallest motive to the ordering of the phrase of which that motive forms part; from the regulated phrase to the group of related clauses destined to form what we may appropriately call a tonal "paragraph"; from a symmetrical arrangement of such paragraphs to the chapter-heading or movement; and thence to the fountain-head—the entire conception upon which the work depends. Whilst deeply respecting the views continually to be met with in which these, to us, supreme considerations appear to be ignored or so under-valued as to be practically left out of account, we cannot make the slightest concession in their favour. Moreover, if we required any support in this decision we should easily find it in the very judgments to which we allude.

Take for example Berlioz. After joining in the chorus giving an entirely Mozartean character to this symphony he says:

We note however the occasional appearance of rhythms which are sometimes employed it is true by the author of "Don Giovanni" but with great rarity and in a much less striking manner.

Then, seeming unconscious of the far-reaching character of this observation, he adds that:

The principal subject of the allegro is a phrase of six bars.

Were the first subject a phrase of six bars it would have to be either:

1. Six bars of continuous flow.
2. Six bars divisible into 3×2.
3. Six bars divisible into 2×3.

That it is neither of these, however, we may venture to call Grove to witness; who describes it as:

three four-bar phrases in the strings artfully protracted by two bars of wind.

We cheerfully agree that the protraction is artful—but the point is really that of its being a protraction at all; for, if a protraction, the phrase remains one of four bars integrally, notwithstanding that six bars are occupied.

We see therefore notwithstanding the general agreement that, as Nohl puts it, this symphony was:

sketched in the Haydn style and painted with Mozart's colours

that the authors of such views remain aware of serious counter-considerations and that the only reason why the importance due to these is not allowed to prevail is that the claims of rhythm are under-rated.

The earnestness of our allusions to this matter will however convince the reader that he has at all events no reason to fear any slight to rhythm in the pages

which follow. The rhythm is the *form*; without accurate knowledge of which no intelligent acquaintance with a musical work is possible. On the other hand, the student who is armed

Form

RHYTHMICAL TABLE.

Ex. 3. Op. 21, First Movement.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Adagio molto	Introduction	Independent	12	(2 × 2) 3	12
Allegro con brio	First Section	1st subject (a)	12	(4 + 2) 2	12
		1st subject (a)	8	4 × 2	20
		1st subject (b)	20	4 × 5	40
		2nd subject (a)	16	4 × 4	56
		2nd subject (b)	8	4 × 2	64
		3rd subject	11	4 × 3 — 1	75
		Free on I	12	4 × 3	87
		1st motive	10	2 × 3 + 4	97
		2da Volta	2	2	99
Totals.			99		99
	Durchführung	1st subject	26	4 × 6 + 2	125
		2nd motive	8	4 × 2	133
		Free on I	16	4 × 4	149
		Intro.	8	(2 × 2) 2	157
		Intro.	2	2	159
		Bridge	8	4 × 2	167
Totals.			68		167
	Return	1st subject (a)	12	(4 + 2) 2	179
		Free	8	4 × 2	187
		Free	8	4 × 2	195
		2nd subject (a)	16	4 × 4	211
		2nd subject (b)	8	4 × 2	219
		3rd subject	11	4 × 3 — 1	230
		Free on I	12	4 × 3	242
		1st motive	6	2 × 3	248
Totals.			81		248
	Coda	Free on I	18	4 × 4 + 2	266
		Cadence	22	4 × 5 + 2	288
Totals.			40		288

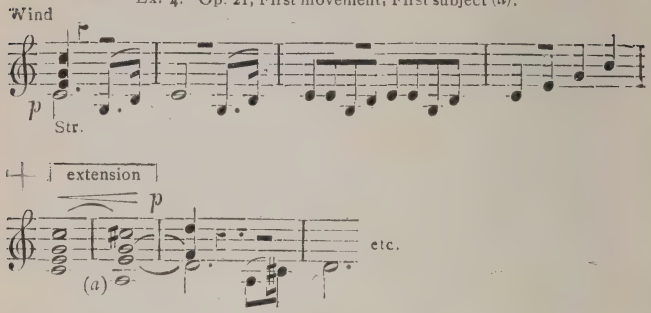
with full particulars of the rhythmic scheme has acquired a relation to the work somewhat resembling that of its composer. He knows its geography, so to speak; and upon whatever portion he may be engaged he knows its relation to the whole scheme. Should a phrase be extended he knows why; should a group be abridged he knows why; should any formal defect be present he is aware of it and so forth. This is not to suppose however that rhythmical analysis is directed in any sense to finding fault; for it is of the most neutral character, being simply directed to the finding out of whatever *is*.

The introduction having been already noticed we pass on to the allegro, which is now shown to be built upon three subjects each of which is divisible into two. When this happens (as it does very frequently) either the two sections of a subject are mutually dependent, in which case they are classified as *(a)* and *(b)*; or the second section is an addition, in which case it is classified as an intermediate or auxiliary motive.

Material

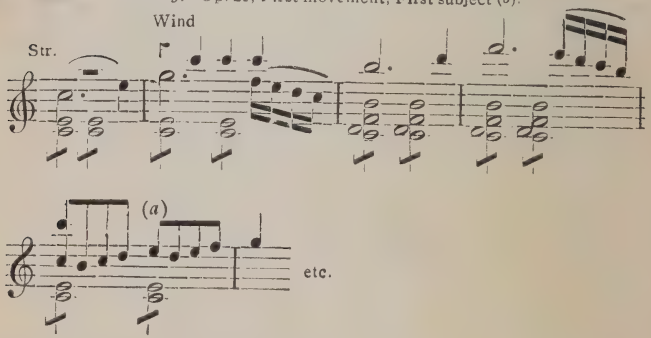
We shall now enlarge our knowledge of the movement by study of its material. The extension of the first subject already alluded to will now be seen to have a distinct relation to the introduction; the point marked *(a)* being in fact a mere transposition of the opening chords. It will also be seen that the working of the subject is in sequence and that the sequence is tonal; that is to say after being based upon the C harmony it passes a tone higher. It has been remarked that the same thing happens in the "Prometheus" overture with the result of a strong resemblance to this movement. In the case of the "Prometheus" overture there are other resemblances besides the sequence, but even were it the only one the effect would be unmistakable, the tonal sequence being a harmonic progression of exceptional individuality.

Ex. 4. Op. 21, First movement, First subject (*a*).



Beethoven himself proves the phrase of his first subject to be really one of four bars by giving us a four-bar group before passing on to the second section of it. This being completed we have a group, not this

Ex. 5. Op. 21, First movement, First subject (*b*).

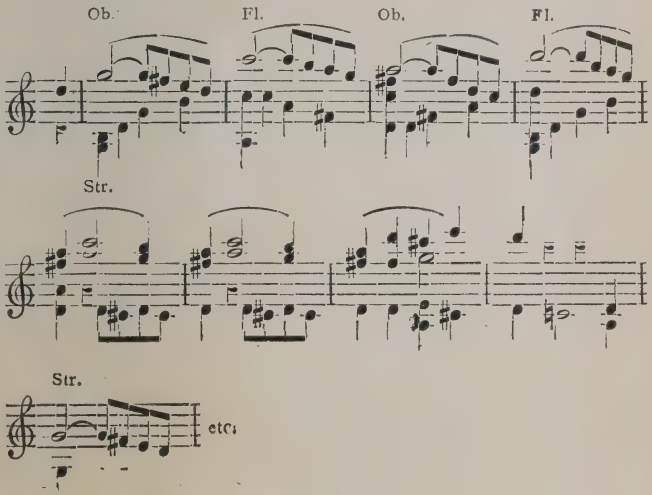


time in sequence, but proceeding by figuration of the simplest character*—in fact, both by manner of development and cadence abandoning the originality of

* Commencing with (*a*) of the example.

trait hitherto remarked. Slight as is the lapse it seems to have checked inspiration for a time, for it is a remarkable feature of Beethoven that he seems to suffer more than any other composer from any loss of the right of being completely *himself*. We have no longer any phrase-extensions; the second subject, itself mechanical, comes and goes in the most mechanical manner; its second section dutifully assumes just half

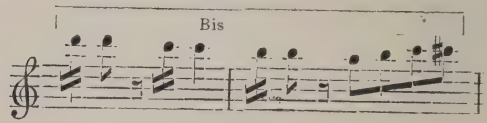
Ex. 6. Op. 21, First movement, Second subject (*a*).



the length of the theme it serves—all is irreproachable save that of inspiration there is little trace. Here lie the reasons for accusing the work of being imitative; but the imitations are of detail—not conception. Obedience to detail is carried so far that even the little tricks of contrast pop up in just the orthodox places as who should say, "Here we are!" All this may be freely admitted without involving the exclusion of

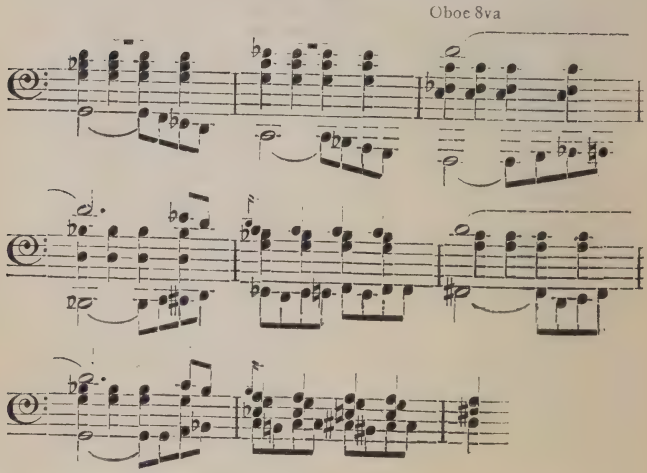
real Beethoven feature; in order to show which we need but travel to the next subject. This theme, timid yet self-reliant; by its moving bass; by its varied har-

Ex. 7. Op. 21, First movement, Second subject (*b*).



mony; by its unexpected oboe plaint—and perhaps most of all by its seeming to run for shelter to the first subject which it almost asks to overlap its last phrase*—is as genuinely Beethoven as any.

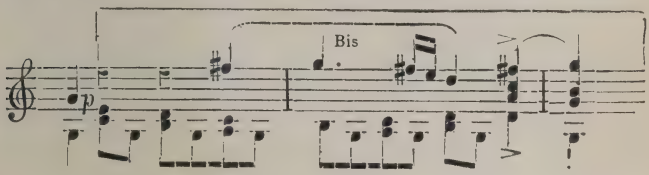
Ex. 8. Op. 21, First movement, Third subject.



* At bar 76.

How natural it is therefore that its satellite should prove to be—not, as in the case of the first and second subjects, a sub-section, but an intermediate motive. That it is such is proved by the intervention of twelve bars of free working upon the first subject before the intermediate motive occurs; when it leads us gracefully on to the repeat, marking conclusion of the first section. All this may be easily verified by reference to the rhythmical table, the usefulness of which requires no better illustration.

Ex. 9 Op. 21, First movement. Intermediate motive following third subject.



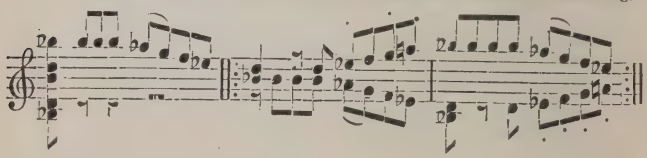
We are thus at the threshold of the Durchführung which begins with an interrupted cadence landing us upon the chord of A. From this we proceed by a sequence of four-bar phrases formed upon first-subject material and following the circle of keys until we reach C minor.* Here a new sequence awaits us—one which while still continuing the circle of keys is of widely different material—of material we may as well con-

Ex. 10. Op. 21, First movement. Second sequence in Durchführung.

* A, D, G, C minor—each being used as dominant in turn.

fess which seems to have been specially selected to propitiate the pedagogues of the period. Whether this may have been done "not wisely but too well" must be left to others to decide; but it remains a fact that Beethoven's teacher in counterpoint, the learned Albrechtsberger, selects for special censure* a sequence going half round the circle of keys—that being precisely what Beethoven here employs.† Then, following his usual custom, he divides the four-bar phrase-length into 2 + 2, thereby causing a palpitation indicative of coming change; and, to this being added the equally usual extension which as already described is the normal recipe for separation of groups, he treats us to two bars of "infinite canon" expanded into eight in preparation for incoming of the principal subject in E flat. All this may seem somewhat perfunctory, and

Ex. 11. Op. 21, First movement. Second intermediate motive (Durchführung).



especially for Beethoven from whom we expect such wonders; but there is at least the feature of causing the Durchführung to add largely to material without sacrifice of coherence, in addition to which we are now to experience another proof of his thoughtful method.

It will be remembered that the first sequence was based upon a tonal progression—described as a harmonic series of great individuality. That individu-

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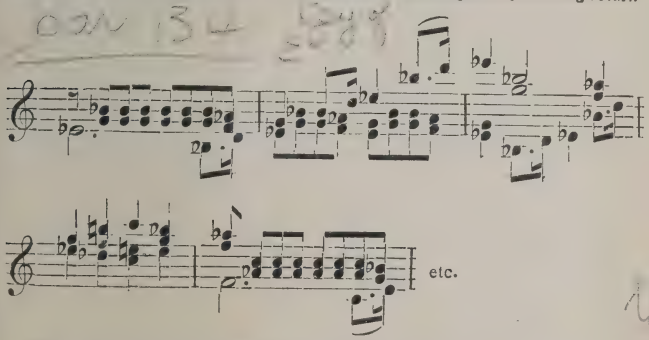
* See Ex. 888 of Vol. II, "Treatise on Composition."

† He starts with A (bar 99) and traverses at four-bar distance D, G, C, F and B flat.

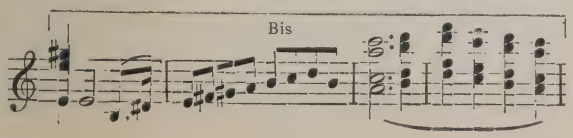
ality now becomes a means of grafting the Durchführung to the return groups, but this to ordinary composers would have been a matter of such extreme difficulty that few would have been likely to make the attempt. The danger of using the same progression for the same subject in the act of returning and yet without stultifying the return is immense, notwithstanding the contrary appearance presented by the ease of its accomplishment.

Ex. 12. Op. 21, First movement. Durchführung. Tonal sequence preceding return



The flow of this sequence is arrested upon its arrival at the key of G minor, when the usual rhythmical diminution ensues. This brings us to bar 149, whereupon we have a distinct reminder of the introduction—evidently with a view to ensure our entry upon the return with the same feeling as that with which we began the movement—after which by aid of a two-bar extension and bridge-passage the destination is reached.

Ex. 13. Op. 21, First movement. Short group introducing the return.

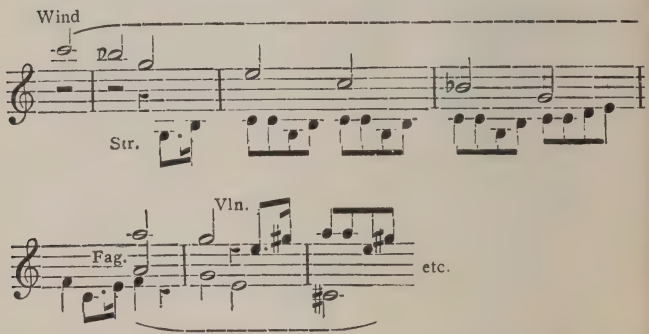


The return groups in this case are practically a repetition in accepted keys of the entire first section—less abridgement to the extent of twelve bars of the space devoted to the first subject—leaving the coda alone with which to deal. This, although nominally of forty-bar extent, is comprised (in all that regards material) within a group of

$$4 \times 4 + 2;$$

the final two-bar extension being used to separate it from the "cadence" which follows. The coda proper, so to speak, is therefore of eighteen bars, principally

Ex. 14. Op. 21. First movement. Coda-sequence.



occupied by a sequence following the roots C, F, A, D, G. C; arrival at the last of which is the signal for what we describe as "cadence"—really a reiteration of the chord of C in congruous terms by way of conclusion. This reiteration is of frequent employment by Beethoven at both the beginning and end of his movements—especially of course the latter—and its extent is generally very beautifully adjusted to fit its association; but it is questionable whether the long-drawn cadence does not in this instance go beyond what the movement requires.

Concluding Observations

To sum up the matter of this movement it is safe to hold that its limited presentation of the Beethoven individuality is not due to undeveloped power at the period of its composition but to the composer's hesitation to trust himself too far ahead of his compeers. The features peculiarly his own, though few in number, are highly representative and therefore show that restraint of some kind must have been present to his mind. As Sir Hubert Parry observes, "he seemed cautious and reserved"; and von Elterlein is of the same view in remarking that "there are but few indications here and there of a timid attempt to break through prescribed limits." Weber, however, gives to this movement the title of "feurigströmend" in allusion to its ardency; whilst others, as, for example, Kretzschmar, construe the work as that of an entirely new master. What we have most to consider is not the number but the character of the new features by which the present movement is distinguished, and as shown in our analysis. We have seen that these principally tend in the direction of emancipation from what may be called mechanical conditions and the wonder assuredly is, not that associations were too strong to overcome in some instances, as shown perhaps in an over-use of sequence and so forth, but that Beethoven could be sufficiently defiant to brave the wrath which as a matter of fact we know that he encountered.

Epitome

The movement consists, as written, of twelve bars adagio (introduction) and two hundred and eighty-eight bars allegro; the latter being increased to three hundred and eighty-two by repeat of first section. The bar-values are, respectively, common time and alla breve. No changes of key-signature occur; the modulation, though free, being mostly transient; and the longest settlement in any key other than the original being during the Durchführung, which remains for twenty bars in the key of

E flat. The keys in which the subjects are cast are C, G and G minor in first section, and C, C and C minor in return groups—for first, second and third subjects respectively. The fact of one tonic being used for the entire return groups and being followed by coda in the same key is prejudicial, and adds force to the objection to prolongation of cadence.

Ex. 15. Op. 21, First Movement, outline.

INTRODUCTION	FIRST SECTION	DURCHFUHRUNG	RETURN	CODA
	I II III 40 24 35		I II III 28 24 29	
12	99	68	81	40

OP. 21.—SECOND MOVEMENT.

Andante Cantabile con Moto.

(♩ = 120.)

Preliminary Note

This, so far as construction is concerned, is a simple lyric movement with (as it is generally described) one subject only, and that of entirely unpretentious character. We do not demur to its description as having only one subject, for it is perfectly feasible to regard the secondary material as forming part of the original theme. This, however, is not in the student's interest, seeing that identity of character between different items of material has nothing to do with differences in the duties

they have to perform, and it is the latter which have principally to engage our attention. It is even true that where the entire material partakes of a single character it is still more imperative to discriminate between the uses to which it is put than it is to do so where subjects are in contrast; because in the latter case the subjects themselves go a long way towards fixing our attention upon the part they play in the entire scheme. It will thus happen that, not only in this movement but in others, and especially in those of lyric character, we shall be found attributing to the composition a greater number of subjects than is usually referred to.

It may be taken as a principle, and without the risk of encountering many exceptions, that where material is slight treatment will be characterised by greater delicacy. This brings with it as a result that reliance will in such cases be placed upon effects only too liable to pass observation, so that in the present instance, notwithstanding the estimation in which this movement is held, its perfection seems to entitle it to still greater appreciation.

Form

The form, as might be expected from a first symphony, is strictly orthodox; its divisions being so closely knit that even the slight freedom afforded by a bridge passage is only once indulged in. The bridge in question occurs of course at close of the middle-section, which, in a lyric movement, corresponds to the Durchführung of sonata form; and it is curious that this almost unbroken strictness has not resulted in a loss of charm. That it has not done so is entirely to be set down to extensions and overlappings of the phrase by which Beethoven so frequently avoids all angular character. He courts the listener's assent to his more powerful rhythmic pulsations for a time, but has no scruple in disappointing his expectation in favour of a new feature;

by which means he secures the twofold advantage of a strong rhythmical consistency combined with elasticity of formation.

RHYTHMICAL TABLE.

Ex. 16. Op. 21, Second Movement.

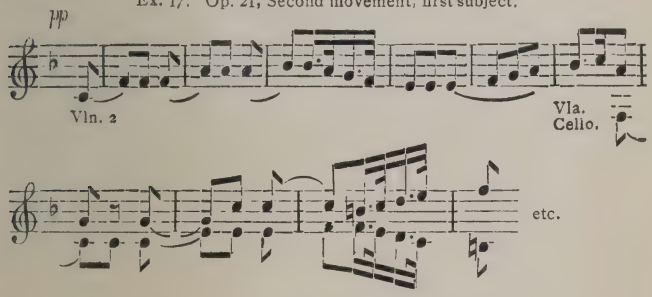
MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Andante Cantabile con moto	First Section	1st subject	18	(4 + 2) 3	18
		1st motive	8	4 × 2	26
		2nd subject (a)	15	4 × 4 — 1	41
		2nd subject (b)	12	4 × 3	53
		3rd subject	11	4 × 3 — 1	64
Totals.			64		64
	Middle Section	2nd subject (b)	6	4 + 2	70
		2nd subject (b)	10	4 × 2 + 2	80
		2nd motive	12	4 × 3	92
		Bridge	8	4 × 2	100
Totals.			36		100
	Return	1st subject	18	(4 + 2) 3	118
		1st motive	8	4 × 2	126
		2nd subject (a)	15	4 × 4 — 1	141
		2nd subject (b)	12	4 × 3	153
		3rd subject	9	4 × 2 + 1	162
Totals.			62		162
	Coda	1st subject	28	4 × 7	190
		Cadence	5	4 + 1	195
Totals.			33		195

Material

Application to the material itself will doubtless make this clearer than we can hope to present it in general terms. The first subject is given by violin alone; and it opens with a decided four-bar phrase, notwithstanding that when this is over it still continues its way. But the expectation of a second four-bar phrase which is thus created is traversed by the 'cello entry two bars later; the six

bars thus occupied being by no means a six-bar phrase, but 4 + 2. Only the 'cello entry prevents us from construing the violin part as of seven-bar length, which it would still be if the phrases did not overlap.* The simplicity seems to add to the skilfulness of this procedure, but the masterly idea of causing the listener to condone an erratic rhythm by introducing fugal treatment goes even further, for in face of that not even the most pedantic listener can object. Under cover of this privilege Beethoven indulges in a miniature tonal fugue to the extent of eighteen bars, at the conclusion of which the rhythmical sensation is one

Ex. 17. Op. 21, Second movement, first subject.



of pleasurable uncertainty. Here is evidence of the composer's control of his listener's feeling—the quality of all which best shows the master. No less remarkable is it also that having departed from the normal precisely as suited his purpose he returns to it in an instant without the slightest mental disturbance.

A natural tendency on the listener's part to expect

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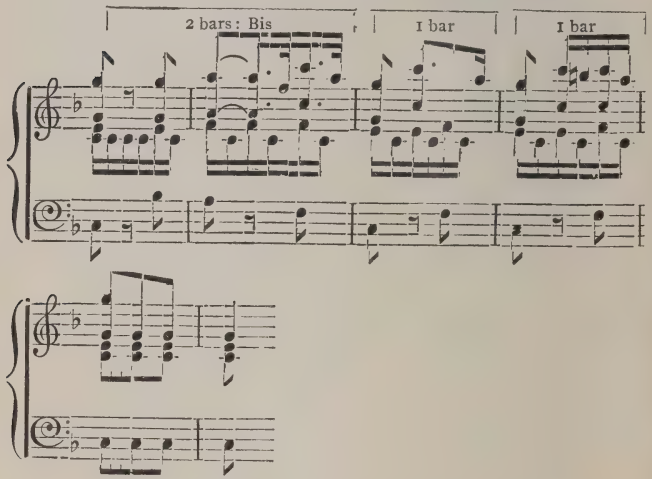
* Kretzschmar ignores the overlap; saying that the melody is in an unusual seven-bar metre ("Eine Melodie deren Metrum ungewöhnlich ist: 7 Takte"), notwithstanding that three repetitions of it occupy but eighteen bars.

continuance of a rhythm once established causes inferior composers to run risk of incongruity when desiring to make a change. The power to change the rhythm at will without disturbing what may be called the logic of the movement is one which depends far more on natural gift than upon technical acquirements, and it is therefore not surprising that those who possess this gift effect their desires by means the simpli-

Ex. 18. Op. 21, Second movement, First intermediate motive.

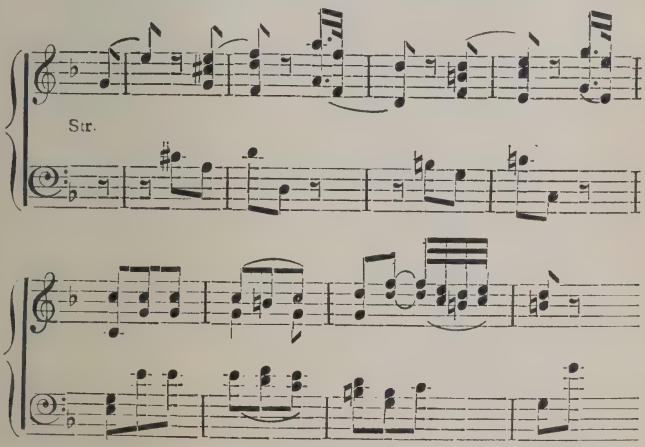


city of which is in strong contrast with the complication which others are compelled to adopt. Here, desiring to return to the normal four-bar rhythm Beethoven simply falls back upon a two-bar rhythmical conformation—this being as much a component of the rhythm he is leaving as of that which he has in view. He repeats these two bars, thus literally "hammering" it into an unmistakable four; after which he pursues

his way with single-bar conformations, the neutrality of which favours forgetfulness what has gone before. The reader is of course free to believe these ingenious methods to have been entirely intuitive, and doubtless Beethoven's genius was such that it would be difficult to put a strain upon our faith in it; but they certainly bear every mark of having been thought out, though whether they were or not scarcely affects the value of inquiry into their nature.

Being now free, as we have said, he gives us a second subject in the normal rhythm; which subject is, to a large extent, a mere breaking up into fragments of the original theme. Notwithstanding that this is such an early work the working seems to agree with what

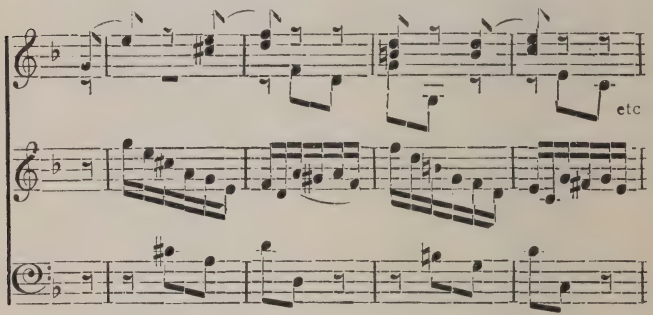
Ex 19. Op. 21, Second movement, second subject (*a*)



Wagner says of Beethoven's later methods of melodic treatment; viz., that "he took the narrow form and broke it up by springing it asunder into its component parts, in order to re-write them by the power of or-

ganic creation into a new whole."* If this were so it would show this movement to be representative even in the higher sense—which, however, is not claimed, though the listener here easily foresees that the melody now disjointed will be happily re-united before the close. The more experienced listener will also be aware that the disjointment has the express object of providing for the middle section; but the nature of this provision need not be anticipated, our present concern being to note the perfect coherence which prevails; for the second subject has the middle section in view just as the figuration almost immediately following has the counterpoint in view which is ultimately to accompany the theme in the return-groups.

Ex. 20. Op. 21, Second movement. Figuration of second subject.



We are the more inclined to dwell upon the subject of internal coherence on account of the present-day tendency to regard it as of slight import, and the student may be well assured that whenever he hears it contemptuously alluded to he is really listening to a new version of the fable of the fox and the grapes.

* See the author's translation of Wagner's "Opera and Drama," Vol. I, p. 183 (§ 347).

How completely coherence is bound up with features not commonly associated with it may be exemplified by the drum part of this movement, which has been so universally admired, but the effect of which has not, so far as we know, been connected with the rhythmical preparation for it occurring in *(b)* of the second subject. Let us pause here to observe some of the remarks made.

Kretzschmar says that after fugal treatment of the melody the movement proceeds in the style of Haydn, neither the showy triplet passages being wanting nor the light drum accompaniment to which the minuet of Haydn's No. 13 had given the impulse.*

Berlioz says that "the andante contains an accompaniment for kettle-drums, *piano*, which appears nowadays as something very ordinary, but which we may nevertheless recognise as the forerunner of the startling effects which Beethoven produced later on by means of this instrument; one which had been in general either sparingly or badly used by his predecessors."†

Finally, Grove describes the drum passages as forming an "independent solo part," so that we seem to be on sure ground in assuming that critics generally in admiring the drum effect have not connected its loveliness with any due preparation of the listener for its enjoyment.

Yet if we look at the auxiliary member of the second subject which comes between the second subject proper and the drum passage in question, we shall find the

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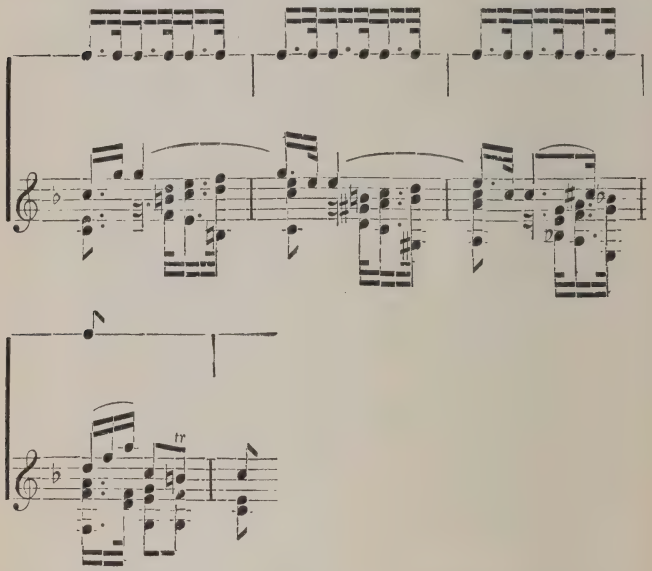
* "Auch die konzertierenden Triolenstellen fehlen nicht und nicht die leise Begleitung der Pauken zu der wohl das Menuett einer Pariser G dur Symphonie Haydns die unmittelbare Anregung gegeben hat."

† See the author's translation of Berlioz's "Critical Study of Beethoven's Symphonies," p. 30.

full anticipation of its rhythm, strikingly introduced by overlap* and insinuatingly presented by being divided—firstly, between upper and lower strings, and next between full strings and wood-wind. It thus happens that the drum entry is a reflex of what has

Ex. 21. Op. 21, Second movement, second subject (*b*)



gone before, but one which the nature of the instrument confines to the rhythmic feature. As illustration makes this immediately apparent no more need be said upon the point and we are free to pass on to the group in which this noted drum-passage occurs, to which we

* The overlapping of two phrases may generally be recognised in the rhythmical table by the *minus* sign.

have ventured to give the name of third subject. The whole feature may be said to constitute the first really remarkable instance of Beethoven's boldness in instrumentation.

Ex 22 Op. 21, Second movement, third subject.

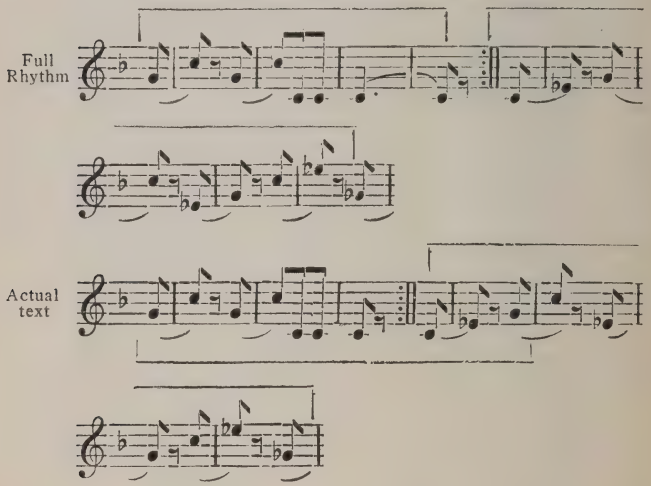
* These quavers in fuller harmony by strings and wind alternately.

We now arrive at the middle section, which although consisting of only thirty-six bars (including the bridge-passage which joins it to the return groups) is brimful of feature. To begin with, it enters by overlap; for if full time had been given to the previous phrase an extra bar would have been required. The superiority of the actual text to the full rhythm is at once apparent in the stagnation to which the latter gives rise, to say nothing of the elasticity imparted by the overlap. This, however, is but a small point in comparison with what follows.

Ever since the fugal opening we have been free of six-bar rhythm, or rather of the rhythm of 4 + 2 which was then a feature. Had this been entirely discontinued or only revived for the return groups it would have remained as a sort of excrescence of the movement—not necessarily detrimental to it but

imparting no more than what we call a "local" beauty. But now the extension which then appeared as only an incident of the fugal treatment is shown to form the backbone of the work, in conjunction with what is persistently regarded as the drum feature but in the

Ex. 23. Second movement. Introduction of middle section.



very climax of which the drum does not intrude. Here the notes (which immediately follow the last example) must be allowed to speak for themselves. In face of this what becomes of the view that in this early work Beethoven does not really appear? Rather inconsistently one of the critics who joins in this verdict gives way to exultation at this passage, saying:

Here is the composer that complete, unique and awe-strikingly grand Beethoven whom we recognise amongst thousands. With merely two notes of his theme he leaps to the heights and descends to the depths in a way which none could foresee. Who-

ever understands this passage will reckon it with the finest inspirations of Beethoven's wonderful and fruitful genius.*

It is only after this climax, in the motive joining it to the bridge passage which conducts us to the return, that the drum reappears—again as a reflex of the preced-

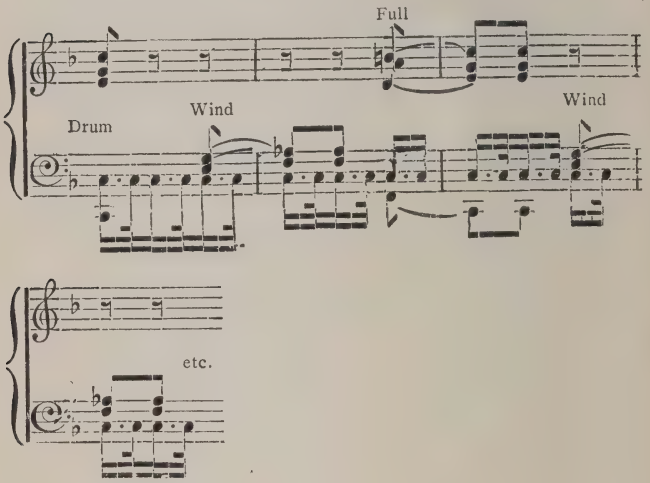
Ex. 24. Op. 21, Second movement. Development of middle section.

ing, and this time sounding the dominant of the key. In its previous entry the drum had given this dominant's dominant, showing that it then performed the same office for conclusion of the first section as it does

* "Hier ist er auch schon der ganze, der einzige, der erschreckend grosse Beethoven, den man aus Tausenden heraus erkennt. Mit den blossen zwei ersten Noten des Hauptthemas schwingt er sich da im Höhen, taucht in Tiefen, die Niemand erwartet hat. . . . . Wer die Stelle überhaupt versteht, wird sie zu den ungeheuersten Eingebungen von Beethovens wunderbarem und furchtbaren Genie rechnen." (Kretzschmar.)

now for the return. Yet, although this unusual tuning of the drums has been remarked upon, no notice seems to have been taken of the precise reason for its occurrence. The new occasion is of course one of entire calm, in view not only of the preceding climax but of the return which it is to follow. The dialogue between wind and string gives melodic significance to

Ex 25. Op. 21, Second movement. Second intermediate motive.

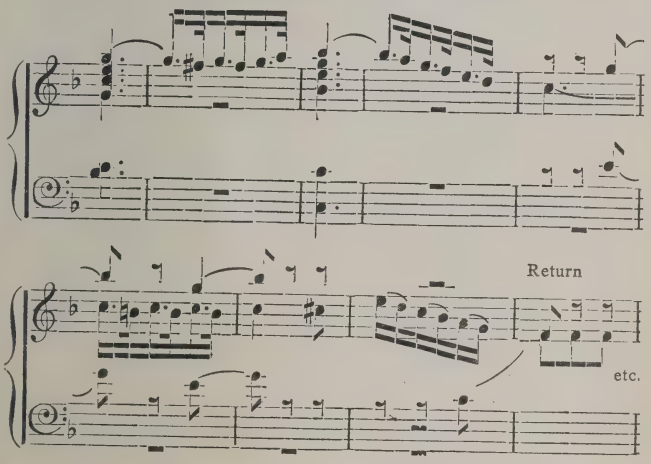


the drum rhythm and prepares us for the bridge passage in which the latter gradually disappears. The method of its disappearance is, moreover, highly artistic, for it survives only in the violin part in which the revival of the theme is also due to take place.

The return introduces us to another eminently Beethovenish feature—consisting of the *re-instrumentation* of material of which form requires a renewed statement. This comes from realising that symmetry de-

mands return of outline and material contents, but not of detail; which when repeated literally is apt to betoken a want of diligence, inventiveness, or both. The re-instrumentation in this case give a sort of "double-

Ex. 26. Op. 21, Second movement. Bridge passage leading to return.

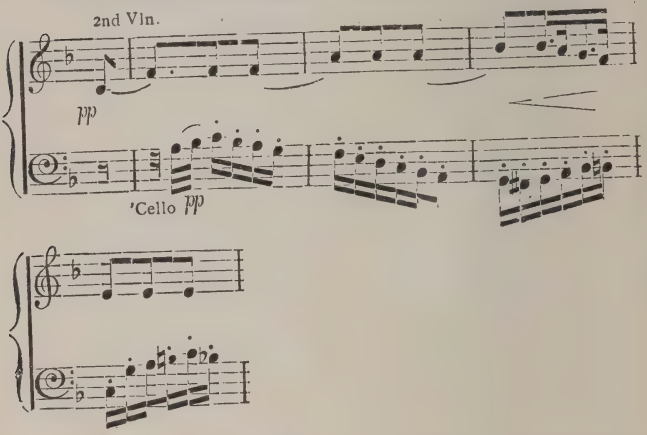


fugue" character to the little group; which thus acquires all the interest of new matter without losing the coherence attaching to the old. The form coincides precisely with that of the first section, the concluding bar of which is ingeniously made to do duty as the first of the coda. The character of the latter is placid and presents no feature other than that of perfect suitability to the foregoing. What this involves may, however, be inferred from the mention of one or two items.

The first of these is the suggestion of "stretto" which, following upon a theme which has been treated fugally, is most appropriate. The next is a short se-

quence leading to G minor, from which a graceful return to F is effected. This being accompanied by repeated semiquavers in the violin parts renders a re-

Ex. 27. Op. 21, Second movement. New treatment for the return.



minder of the drum-rhythm in conclusion particularly easy; but from this the drum is again absent, although the harmony almost seems to invite it. This conclu-

Ex. 28. Op. 21, Second movement. Stretto-like opening of Coda.

sively shows the whole feature to exist for the climax of the middle section, notwithstanding the charm of the drum passages before and after. The final

Ex 29. Op. 21, Second movement. Final application of rhythm of middle section.

cadence passage is formed of an extremely simple and fragmentary allusion to the opening theme.

Concluding Observations

With regard to this movement generally, as to the symphony of which it forms part, it is natural that its merit should be somewhat obscured by the later and greater achievements of its composer; and the entire force of all that we have pointed out is admittedly left bar behind in the great symphonic conceptions which begin with the "Eroïca." It is also true, as Grove observes, that had Beethoven died immediately after completing this work.

it would have occupied a very different position from what it now does. It would have been judged and loved on its merits; but we should never have guessed of what grander beauties and glories it was destined to be the harbinger.

All this, however, is very different from maintaining, as does von Elterlein, that:

the second movement might easily be attributed to either Haydn or Mozart;

and farther still from agreement with Teetgen, who says that:

the andante seems in no way superior to Haydn and becomes veritably *langweilig*.

This kind of criticism was excusable enongh on the first appearance of the work, when the beauties, as they are known to us, appeared to Beethoven's contemporaries as so many impudent innovations; but at the present time it is in opposition to all recognised standards of judgment. It would be ridiculous to defend Beethoven himself, whose glory is so immeasurably above the need of our suffrage; but it is not so to defend the student from a wrong conclusion, which we trust may be the effect of the present notice.

The movement consists, as written, of one hundred and ninety-five bars andante, increased to two hundred and fifty-nine by repeat of first section. No changes of key-signature; and modulation is mostly confined to the middle section, where the change to D flat and return occupies sixteen bars. The keys in which the subjects are cast are F, C, for first section and F, F, for return groups.

Epitome

Ex. 30. Op. 21, Second Movement, outline.

FIRST SECTION	MIDDLE SECTION	RETURN.	CODA
64	36	62	33
I II III 26 27 11		I II III 26 27 9	

OP. 21.—THIRD MOVEMENT.

MENUETTO, ALLEGRO MOLTO E VIVACE.

(♩= 108.)

Preliminary Note

Whatever may have been said of previous movements we have no reason to complain of the common verdict upon this menuetto. The reason for this being so universally favourable is that herein Beethoven breaks entirely new ground; as we shall have to explain in course of our review, after quotation of a few opinions.

Berlioz, after naming the movement a "scherzo" in spite of its official title, goes on to say that it:

> is the first-born of that family of charming humorous pieces of which Beethoven invented the form and determined the movement; and which he substituted in nearly all his instrumental works for the minuet of Mozart and Haydn; the speed of which is but half, and the character altogether different.*

In calling this movement a scherzo Berlioz expresses the general view; which is not altogether inconsistent with Beethoven having intended it as a minuet, because, as Haydn had already been thinking of a new kind of $\frac{3}{4}$ dance,† some new departure in minuet form was to be expected—and from no one so much as Beethoven.

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* Berlioz—"Critical Study of Beethoven's Symphonies," p. 30.

† This according to his biographer, Griesinger.

The above is borne out by Grove, who says that, in this movement:

> Beethoven forsook the spirit of the minuet of his predecessors, increased the speed, broke through its formal and antiquated mould and out of a mere dance-tune produced a *Scherzo*, which may need increased dimensions but needs no increase of style or spirit to become the equal of those great movements which form such remarkable features in his later symphonies.

Kretzschmar, besides drawing attention to the same features, traces considerable affinity between this "scherzo" (as we can scarcely avoid calling it) and the corresponding movement of the seventh symphony. Resemblances have also been mentioned by other writers, but they relate rather to exteriors than to conception.

Form

The principal formal characteristic is the restless and ambitious yet miniature development of the first subject. This development is only short, however, as a consequence of the brevity of the entire movement; being more than four times the length of the first part of the same section—a liberal proportion and one justifying the view of this movement having set the pattern for others of the kind. The increased space naturally affords fuller opportunity where the general dimensions are greater; but even in this movement, small as it is, the development is so clearly of Durchführung character that it would be by no means impossible to trace in it an affinity to the middle section of the andante. It need scarcely be said that the impetus incidental to this kind of treatment is foreign to all traditional ideas of the minuet; but besides this the new form has a tendency in its first section to admit a new subject as codetta and to look to its "trio" for contrasts very different from those afforded by a mere alternative dance. In the present case it will also be observed that the proportions for the trio are different; that, the subject

being broader, greater space is occupied by its first statement; that there is practically no development, and no codetta—in short that the greater breadth of subject has influenced the form, which thus contributes to the contrast between this and the first section.

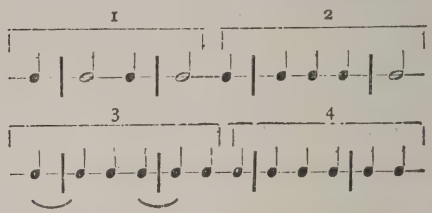
RHYTHMICAL TABLE.

Ex. 31. Op. 21, Third Movement.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Menuetto (Allegro molto e vivace)	First part	1st subject	8	4×2	8
	Development	2nd subject	36	4×9	44
	Return	1st subject	14	$4 \times 3 + 2$	58
	Bridge	Free	7	$2 \times 3 + 1$	65
	Codetta	3rd subject	14	$\left\{\begin{matrix} 4 \times 2 + 2 \\ 4 \end{matrix}\right\}$	79
Totals.			79		79
Trio	First part	1st subject	24	4×6	103
	Development	2nd subject	18	$4 \times 4 + 2$	121
	Return	Free on 1st subject	16	4×4	137
Totals.			58		137

It will be familiar to the student that when we speak of form it is generally in reference to broad dimensions. But we must not lose sight of the fact that smaller rhythmical dispositions also appertain to the same subject; and that, just the same as in the case of any material object, they are liable in the aggregate to bear upon outline. This is especially the case with Beethoven, whose smaller rhythmical figures are often of that emphatic kind which compels a revision even of the boundary line; and although that does not happen in the present instance it is not for any want of strength in the figures themselves. There are four which practically comprise this movement, all of them

Ex. 32. Op. 21, Third movement. Rhythmic motives.

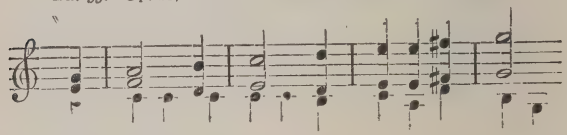


appearing in the first section. Nos. 1 and 2 of these motives are used for the original statement, Nos. 1, 2 and 4 for the development, Nos. 1 and 2 for the return, and No. 3 for the codetta. For the trio the figures are practically the same but very differently combined.

When we come to consider the material itself we shall better apprehend the importance of these particulars. Thus the imperative nature of No. 2 will soon be recognised as intensified by No. 4, just as the more gentle character of No. 1 is further softened by No. 3.

Material

Ex. 33. Op. 21, Third movement. Menuetto, first subject.



In the first subject, where figures 1 and 2 are associated, the decisive character of No. 2 compels a modulation—first to G and then to D; when, the latter being instrumented in unison, it becomes as dominant a means of returning at once to G; all in the space of eight bars. The driving power of this motive being thus apparent, we find it used in the development for

the apparently deliberate purpose of compelling one modulation after another. Thus, in four bars we are in E flat, in four more we are in C minor, in four more in G flat, and in four more in D flat—where we remain for eight bars. The first two of these modulations are in sequence and therefore in similar rhythm, but in the third the gentle first motive is abandoned and the

Ex 3. Op 21, Third movement. Menuetto, Development (opening).

angry third used twice in succession—being, moreover, on the second occasion prolonged into the next phrase; when the *ff* leaves no doubt of the composer's

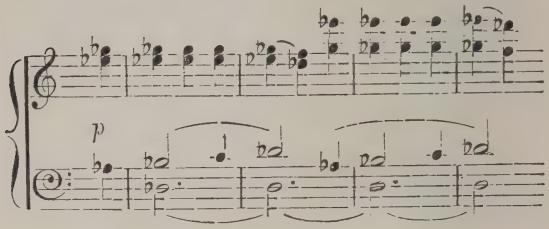
Ex. 34. Op 21, Third movement. Menuetto, Development, Use of the first subject motive.

intention. The whole is a valuable lesson for those who are capable of appreciating it.

We now return to the first motive; which lands us complacently in D flat, the angry feeling appearing to be now dispelled. A remarkable feature of this kind of movement is the rapidity with which various effects succeed one another without impairing their individual

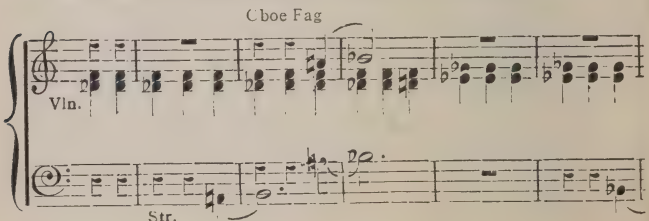
clearness of meaning, and at the same time the simplicity of means by which the whole is accomplished.

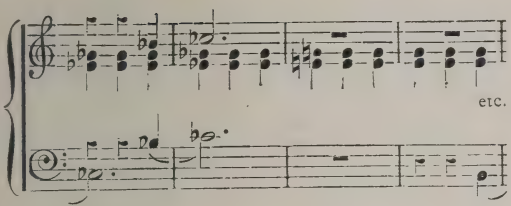
Ex. 35. Op. 21, Third movement. Further use of same motive.



Thus, on arrival at the key of D flat, we have the first and second motives combined on a pedal bass; when, notwithstanding the similarity of means, the effect is as different from the foregoing as can well be imagined. In fact this gentleness of the pulsations of the second motive seems to have suggested to the composer their being still further hushed in view of the return. This, at all events, is what happens; and the way in which the string basses discuss a chromatic progression with oboes and bassoons, whilst the violins play upon the second motive, *pp*, occasionally rising a semitone in sympathy with the conversation to which they appear to be listeners is the admiration of all musicians.

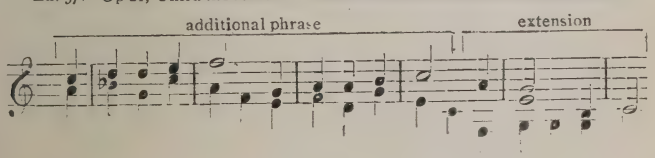
Ex. 36. Op. 21, Third movement. Menuetto, Sequence leading to return.





This being the first movement of the kind occurring in the symphonies it is well worth the student's while to make himself familiar with the phrase-extensions employed to separate its divisions. The first of these occurs at conclusion of the return, in order to separate that group from the bridge-passage which follows; and it will be observed that it is in reality a phrase of half-length naturally having the effect of converting the even, into an odd number of such two-bar sections. The artistic value of this is that it removes the mechanical and angular effect which would be produced by an uninterrupted succession of fours, and in doing so creates in the listener the expectation of a new feature. The bridge-passage itself is doubly instructive; be-

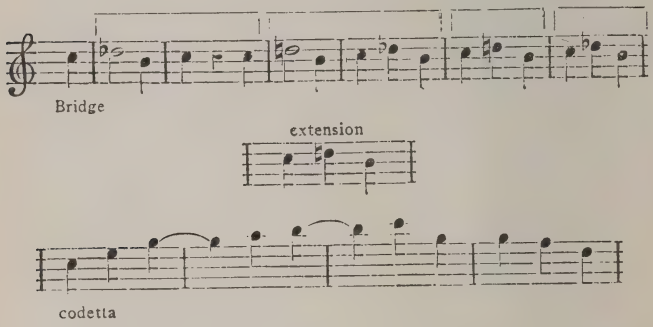
Ex. 37. Op 21, Third movement. Phrase extension before bridge-passage.



cause it presents an example of phrase diminution, and shows us that in such cases the amount of extension is determined, not by the original phrase, but by its diminished value. Previous to the bridge-passage the phrases had been of four-bar length, so that the com-

mencement with two-bar phrases is a diminution to begin with, and the facts therefore of its introducing a further diminution and of this being followed by extension on a reduced scale are very striking. Moreover the grace with which the codetta is approached in consequence of this extension will not escape notice.

Ex. 38. Op 21, Third movement, Phrase extension before codetta.

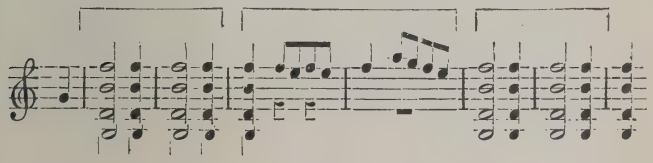


We are reminded by the trio subject of the difficulties attending the verbal description of such matters because its phrases, though of four bars like those of the first section, are of quite opposite character. The difference is that those of the first section, although in

Ex 39. Op. 21. Third movement. Trio-subject.

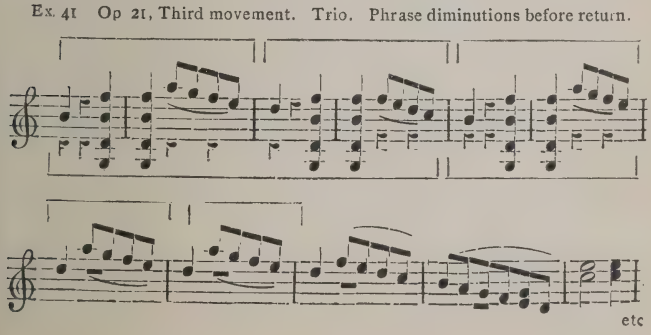
fours, have a natural susceptibility to division into 2 + 2; whereas those which begin the trio cannot be divided, as they form one continuous flow. This continues for only four such phrases; which distinctly shows their object to have been to provide a marked contrast to the diminutions which have gone before. This once obtained, we see that the composer reverts to the sprightliness which further use of the long-drawn phrase would have imperilled; so that henceforth the phrases are as divisible into two as those of the first section. This may easily be gathered from those which begin the short development; which are really four-bar phrases, though divisible into 2 + 2.

Ex. 40. Op. 21, Third movement. Trio. Second Part.



What causes them still to remain four-bar phrases is that they are only divisible into two *unlike* phrases.

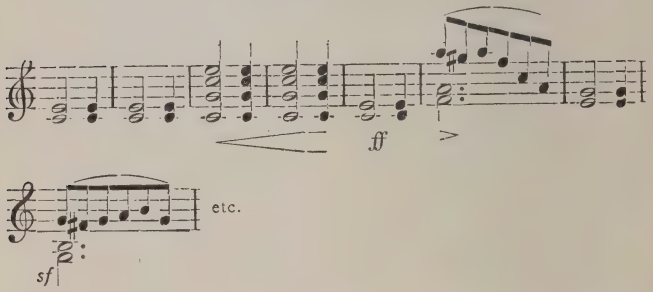
Ex. 41 Op 21, Third movement. Trio. Phrase diminutions before return.



When a four-bar phrase is genuinely divisible into 2 + 2 the two short phrases are of *like* character, as here happens a few bars later; where Beethoven, in effecting the return, diminishes the phrase length, precisely as he has done in the "minuet" section.

It confirms what we have said that when the return takes place, its subject being no longer required for contrast as above described, the phrases are not of the original sostenuto character but are divided in a manner so obviously revealing the intention as to make them a valuable object-lesson for the student.

Ex. 42 Op. 21, Third movement. Trio. Return.



Conclusion

The movement concludes with da capo, there being no coda; and it will now probably strike the reader as strange that so short and unpretentious a composition should have provided so many occasions for remark. This arises entirely from the care taken in its construction, the clarity resulting from which causes the composer's conception to reach us in all its truth. Genius, in the sense of the power to form beautiful pictures of the imagination, could not alone effect this, and mere technical aptitude still less: there must be both. The marvel therefore lies in the possession by one man of transcendant genius combined with the industry, patience and technical

skill necessary for the transmission of his conceptions, not forgetting what we may describe as the "truthfulness" of relying upon those conceptions alone. A good example of this truthfulness is presented by the trio opening; in which, as Kretzschmar remarks, the composer has done without theme or melody altogether, relying upon the delivery of his rhythm by the solemn harmony of the wind instruments. Yet when Spohr, on the occasion of the first German musical festival, conducted this symphony in the great church at Frankenhausen, the impression produced by this trio was immense, and is said to have superseded all else.

Epitome

The movement comprises, as written, one hundred and thirty-seven bars; but, all the sections being repeated, the result for performance is two hundred and seventy-four plus seventy-nine for da capo, or three hundred and fifty-three in all. No changes of key-signature; but free modulation in second part of minuet sections. Both the minuet and trio sections are in C.

Ex. 43. Op. 21, Third Movement, outline.

MINUET	TRIO	D.C.
I II 8 :‖: 71 :‖	I II 24 :‖: 34 :‖	79

OP. 21.—FINALE.

(A). INTRODUCTION, ADAGIO.

(♩. = 63.)

(B). ALLEGRO MOLTO E VIVACE.

(𝅗𝅥 = 88.)

Preliminary Note

Berlioz's dictum—"this is not Beethoven"—may be severe, but it would be idle to deny that it contains some truth. This movement is by no means up to the level of its predecessors; but, on the other hand, it scarcely justifies some of the censures which have been levelled at it. Some of these are in fact difficult even to understand; as, for example, that of Teetgen, who calls it "mere trifling," and of Berlioz, who calls it "a genuine instance of musical childishness." Kretzschmar explains the latter view by supposing that Berlioz's tendency to programme-music had rendered him blind to the merits of a joyful, happy movement; and in all such violent criticism we may generally notice the explanation to have some connection with the writer's own personality. Far more to the point is the sane opinion of Grove, who claims for this finale that it is full of movement and spirit, never hesitating from beginning to end; but admits that:

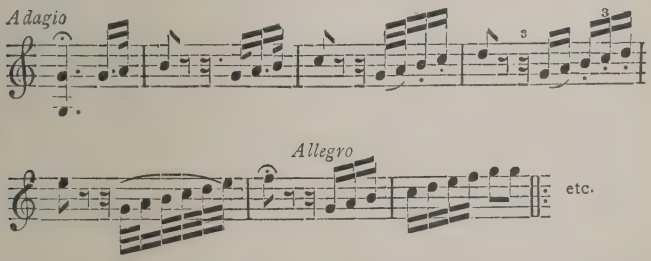
> it is unquestionably the weakest part of the work, and its frequent imitations and progressions of scale-passages give it here and there an antiquated flavour of formality or over-regularity which is not characteristic of our Beethoven.

This movement is often described as a rondo—probably because the coda gives a second return of the theme; which, besides that, is of the character generally associated with rondo form, so that its frequent imitations do in fact yield something of a rondo impression. The material bears the stamp of having originated at a very early period of the composer's career, the large amount of "grade-work" being more suggestive of the contrapuntal exercise than of spontaneous creation. If that were so, it would entirely explain Beethoven's want of self-criticism in this instance; for no composer can be expected to judge impartially of what has been long treasured. We have yet, however, to test by analysis the amount of shortcoming which the movement actually reveals.

Form

In dealing with the form we make no attempt to rhythmise the few bars of adagio by which the allegro is preceded; and which, being so few, may as well be presented in full. Whether they were intended as a joke is doubtful, but a joke they

Ex. 44. Op. 21, Finale. Adagio Introduction.



speedily became. There would have been nothing humorous about the passage apart from its being marked adagio; for the mere device of reaching the first note of a coming theme by graduated ascents in its direction occurs in quite serious works. It is the

RHYTHMICAL TABLE.

Ex. 45. Op. 21, Finale.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegro molto e vivace	First Section	1st subject	8	4×2	8
		Motive 1 (a)	8	4×2	16
		Motive 1 (b)	7	$4 \times 2 - 1$	23
		Motive 2	16	4×4	39
		Bridge	10	$4 \times 2 + 2$	49
		2nd subject	14	$4 \times 3 + 2$	63
		Motive 3	17	$4 \times 4 + 1$	80
		Bridge	8	2×4	88
		1ma Volta	3	3	91
Totals.			91		91
	Durchführung	2da Volta	2	2	93
		Special motive 1	10	$4 \times 2 + 2$	103
		Special motive 2	9	$4 \times 2 + 1$	112
		Special motive 3	6	$4 + 2$	118
		Special motive 4	17	$4 \times 4 + 1$	135
		Bridge	9	$4 \times 2 + 1$	144
		Bridge	7	$4 \times 2 - 1$	151
		Bridge	7	$4 \times 2 - 1$	158
Totals.			67		158
	Return	1st subject	8	4×2	166
		Motive 1 (a)	8	4×2	174
		Motive 1 (b)	9	$4 \times 2 + 1$	183
		Bridge	4	4	187
		2nd subject	18	$4 \times 4 + 2$	205
		Motive 3	17	$4 \times 4 + 1$	222
		Bridge	16	$4 \times 2 + 1$ 2 $4 + 1$	238
Totals.			80		238
	Coda	1st subject	8	4×2	246
		Motive 1 (a)	8	4×2	254
		Motive 1 (a)	7	$4 \times 2 - 1$	261
		Coda subject	19	$4 \times 5 - 1$	280
		Cadence	20	4×5	300
Totals.			62		300

association of such an obviously playful design with the gravity of an adagio movement which made people laugh; and they did it so much that, as we are told, Türk, the Hallé musical director, always left this introduction out. We do the same, but for the very different reason that this portion has no rhythm in the proper sense; even its bar-lines being superfluous—if not absolutely in the way.

The mere scheme of the movement reveals nothing amiss, and our classification of detail would almost represent it as rich in material. This happens because the impartiality of our procedure compels us to note *all* modifications of subject matter. If these should happen to be so slight that the movement remains, so to speak, all upon one level the fault lies not with the scheme but with the choice of material; and only an examination of the latter can reveal the defect.

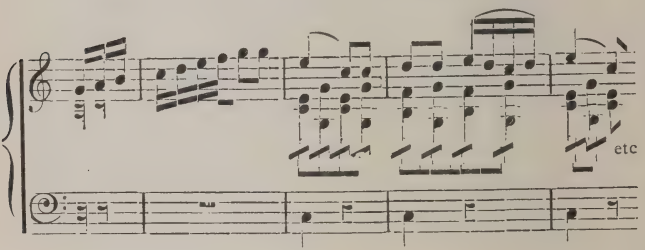
Material

The material in this case is not only of the very slightest description as regards the main subjects, but these are merely prolonged without being really added to by their auxiliary motives; in addition to which the bridge passages, instead of logically proceeding from one theme and as logically approaching the next (which is Beethoven's usual manner) merely occupy the space appropriated to them with work of an indifferent kind, the best verdict upon which is that it effectively sustains the rhythmical pulsation. The various overlappings and extensions which occur remove the vulgarity to which the movement might otherwise be subject, but they fail to redeem the commonplace character; which is due to want of contrast between the subjects and to the presence of figurations mostly associated with the "exercise." Unfortunately the verdict on this movement would not be much improved by imagining the composer to have intended an impression of happy innocence or youthful joy; for although that idea is effectively conveyed

it is combined with a rusticity out of keeping with other divisions of the work. It is therefore only from the purely technical side that we can admire this movement, which, however, from that standpoint contains several features of interest.

The first subject cadences in the dominant within eight bars, and is followed by a motive occupying another eight bars leading to a full tonic close. We are prevented from regarding the two as an undivided subject on account of the change both of instrumentation and melodic outline; besides which there is also the fact that a re-instrumentation of the same motive immediately follows with, once more, a perfect

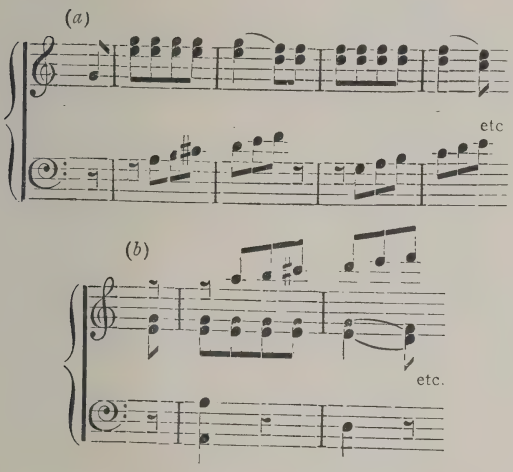
Ex. 46. Op. 21, Finale. First subject.



cadence. We should obviously soon begin to feel the effect of this fragmentary treatment if the cadencing were continued; but a second motive overlaps the second version of the motive, converting its final chord into a new departure in which trumpets and drums appear for the first time.

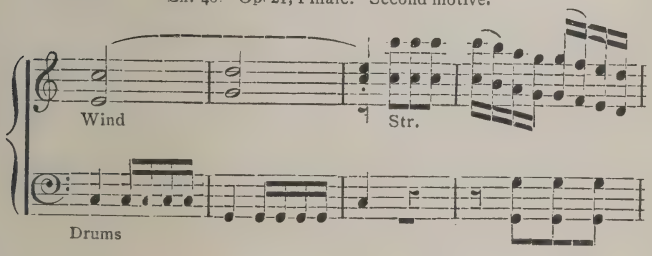
The new motive opens as a dialogue between wind and strings; the latter's contribution being a sequence of short scale passages, and the whole progression being one which has done frequent duty elsewhere. This continues for sixteen bars, and is met by a bridge

Ex 47. Op. 21, Finale. First motive (*a*) and (*b*).



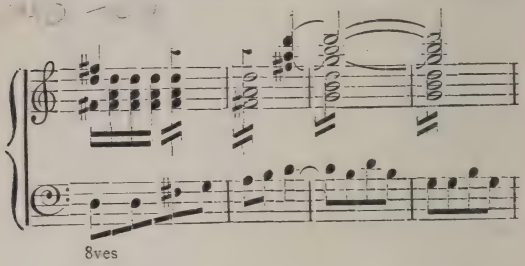
passage leading to the second subject; the motive

Ex. 48. Op. 21, Finale. Second motive.



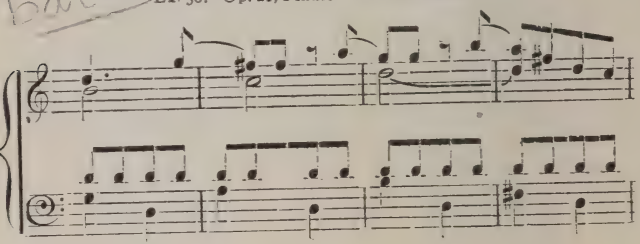
modulating to G and the bridge passage sustaining that key. With a half cadence on the chord of D at the eighth bar the orchestra suddenly ceases, leaving the violins with a two-bar extension to introduce the new theme, which it will be seen is entirely in the same

Ex. 49. Op. 21, Finale. Bridge passage leading to second subject.



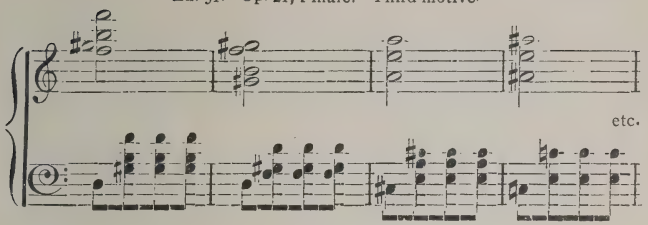
spirit as the first. Its banality is, however, partly redeemed by a short sequence leading to an extension

Ex. 50. Op. 21, Finale. Second subject.



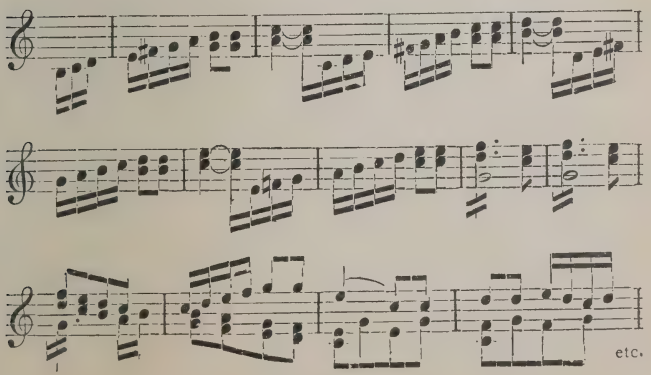
of two bars by which the next motive is introduced. This motive (which of course occurs again at the return) is perhaps the weakest part of the movement, and as it lasts for sixteen bars on each occasion its presence is a disadvantage. In each place the lack of interest is the more felt as this motive is met by a bridge passage, leading in the first place to repeat of first section and in the second to coda, formed upon scale passages borrowed from the first subject. In principle these passages are to be entirely approved, because of their sympathy with the character of the

Ex. 51. Op. 21, Finale. Third motive.



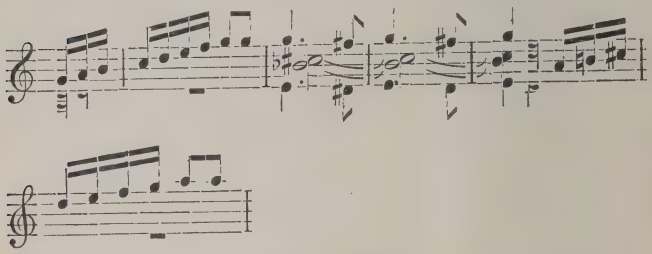
first subject, to which they are used as an approach. It is not therefore the working, but the subjects themselves, which are the bane of this movement; and the very fidelity which Beethoven has observed towards his material—the quality which at other times is apt to yield him honour—is that which most causes unattractiveness in this case. From the mere technical standpoint nothing could be more appropriate than these passages; which not only lead back to the subject in a natural manner, but forward to a new motive

Ex. 52. Op. 21, Finale. Bridge leading to repeat of first section.



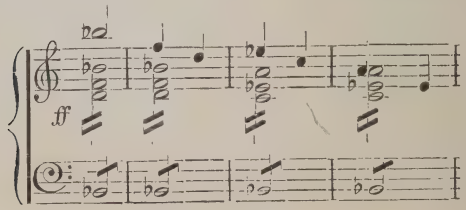
in the Durchführung in the same way. At the same time the humorous example afforded by the introduction reminds us of the aptitude of the scale for leading *anywhere*; and we should not be inclined to question the share of that aptitude in some of the work of this movement.

Ex. 53. Op. 21. Finale. First motive of Durchführung.



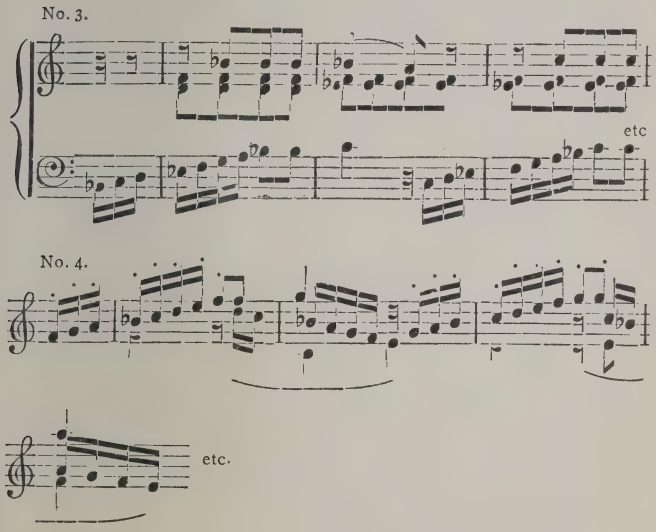
This Durchführung is rather remarkable for its motives; the first and second of which are practically new as far as notes are concerned, though they add nothing new to the stock of ideas. The second enters with every promise of a coming development, but disappears entirely after eight bars; being succeeded by another which is even shorter, though not so liable to be considered desultory on account of its affinity with the first subject. It is, moreover, followed by a fourth

Ex. 53 Op. 21, Finale. Second motive of Durchführung.



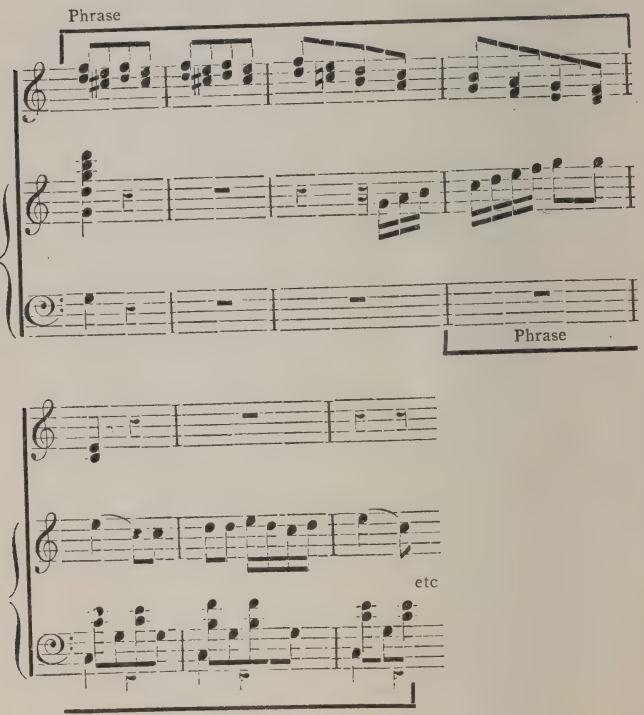
motive which may fairly be considered its logical offshoot—one in which the scale passage which is its principal feature is ingeniously used in contrary motion and with animated effect. To this follows a bridge-passage to the return, which is made up of three

Ex. 54. Op. 21, Finale. Third and fourth motives of Durchführung.



distinct items of material. First, we have a transposition into C of the bridge-passage originally used to pass to second subject; next, we have eight bars of scale-imitations between upper and lower strings (wind sustaining) at one bar-distance; and, finally, a pompous presentation of the dominant harmony for eight bars to the return. None of this requires that we should dwell upon it, but the last phrase, *literally* overlapping the return, is a fine sample of overlap for purposes of instruction.

Ex 55. Op. 21, Finale. Instance of overlap at the return.



The return groups are, as usual, somewhat abridged; No. 2 motive being altogether omitted, and the bridge passage following third motive being altered—not for the better. In the result the main subject is not so happily approached for the coda-group as it was on the first occasion of repeat. The coda has a special subject of martial character; plainly stated for four bars, but after that subjected to the inevitable scale

accompaniment. Both the coda-subject and the cadence passages are introduced by overlap, of which (with extensions) there are very frequent cases in this movement.

Ex. 56. Op. 21. Finale. Coda subject.

Conclusion

It must be admitted that there is little here to inspire the epilogue usually attached to these notices, but at the same time there is a consciousness of not being in possession of all the facts concerning this movement. The inequality as compared with other portions of the symphony is too pronounced to have happened otherwise than as the result of something of which we are not aware. How far this movement is responsible for adverse criticism directed to the whole it would be difficult to say; but that some responsibility of the kind rests upon it would appear from the character given by Berlioz to the *entire* symphony but which really applies only to this movement—that of being:

music admirably framed, imbued with life though but slightly accentuated; cold and sometimes mean.*

Epitome

The finale comprises three hundred bars as written, not counting the first six bars of the introductory adagio, for reasons already stated. It will be observed that the seventh bar belongs to the allegro. Repeat of the first section involves addition of eighty-seven bars, making three hundred

* "C'est de la musique admirablement faite, claire, vive, mais peu accentuée, froide et quelquefois mesquine." ("A travers Chants," p. 20 Translation, p. 31

and eighty-seven for the whole movement as performed. The modulations are slight and in no case require alteration of signature.

Ex. 57. Op. 21, Finale, outline.

FIRST SECTION.	DURCHFUHRUNG.	RETURN.	CODA.
91	67	80	62
I II		I II	
49 42		29 51	

SYMPHONY No. 2.

SECOND SYMPHONY

Op. 36.

Key.—D major (second movement in A).

Dedication.—To Prince Carl Lichnowsky.

Score.—Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two drums.

First and second violins, viola, violoncello and bass (one line throughout).

For the second movement (Larghetto) no trumpets or drums.

Movements.—I, Adagio molto, Allegro con brio.
II, Larghetto.
III, Scherzo and Trio, Allegro.
IV, Allegro molto.

Date.—1803.

SYMPHONY No. 2.

OP. 36.—FIRST MOVEMENT.

(A). INTRODUCTION: ADAGIO MOLTO.

(♩. = 84.)

Preliminary Note

THIS second symphony of Beethoven marks very considerable progress in that special use of the tonal language which must for ever be identified with his name; and which, to the world of his day, was a new and not altogether welcome revelation. The circumstances attending the composition of this work have been considerably dwelt upon by various writers who regard them as contributing to explain its contents; and among those circumstances that of his approaching deafness occupies a foremost place. It is from no desire to minimise those influences or to underrate the value of any light to be drawn from them that we venture to place greater reliance in pursuit of our task upon a juxtaposition of quite different events. The prevailing style of musical composition by which Beethoven was confronted at that period of his life when his genius was yearning to find means for its full assertion was a faithful mirror of the manners of the time. It reflected the subjection of the *tiers état* by its avoidance of all delineation of those

powerful emotions which enter so largely into the lives of the struggling classes. For these it can scarcely be said to have existed at all, but rather to have been an appanage of the privileged orders; who depended for their music upon the talent and industry of those beneath them precisely in the same way as they so dedepended for the supply of material necessities; exhibiting in both cases a demeanour of contempt—differing perhaps as conditions naturally demanded—but as real towards musicians as towards the *roturier* class.

How far the ceremonial of society may have influenced the ceremonial (for such it may justly be called) of musical composition of that day—what subtle connection there may have been between the artificialities of aristocratic life and those of eighteenth-century music—would be a vastly interesting question to discuss. The immediate fact confronting us, however, is that Beethoven was the man born to resist all such influences—born to voice all human aspirations without respect of persons—and that the nature with which he was thus gifted was the real source of his powers of expression. To dwell upon the fact of those powers having been quickened by the trials which he endured is to fix upon that which, though important, is secondary. Lady Wallace, in her "Life of Mozart," draws attention to the contrast between Mozart's "courtesy towards persons of high degree" and those "revolutionary principles" of Beethoven which caused him to behave towards princes and archdukes "as if he were their equal." That contrast is also the contrast presented by their music.

The adoption of this point of view simplifies much which we have to examine, and explains the attitude of the public upon the appearance of this work. It also prompts a keen admiration for such men as Rochlitz, who, incensed at the paltry Berlin references to "diffi-

culties three-quarters of an hour long," stated boldly in the "Allgemeine Musikalische Zeitung" that this symphony "would survive as the work of an ardent genius when a thousand productions then held in honour had been long dead and buried." As Kretzschmar says, this symphony "breaks completely with society music"—not in the same way as the later works, but in one which leaves no doubt of the manner of man with whom we have to deal. He seems herein to be still impressed by the prevalent ideas of his time; but he gives to those ideas a peculiarly ominous expression, as we shall see in applying these observations to the work itself.

So far as mere length is concerned this introduction, in spite of representations to the contrary, was no new departure; the introduction to Haydn's first London Symphony in E flat, as well as that of Mozart's Prague Symphony in D being as long. But the mere fact of relative length being so dwelt upon is a relic of the old time; in which, as Wagner says, "What to say" was never the governing feature, but "How to speak" was everything.

RHYTHMICAL TABLE.

Ex. 58. Op. 36, Introduction.

MOVEMENT	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Adagio molto	Subject 1	8	2×4	8
	Bridge	3	3	11
	Subject 2	13	$2 \times 6 + 1$	24
	Subject 3	9	$2 \times 4 + 1$	33
Total.		33		33

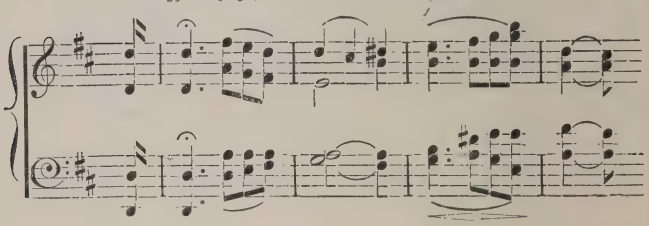
The introduction consists of three material items, the first and second of which are united by a short bridge-passage. Of these three the second is the most important, and its position between the other two accordingly gives to the whole the character of a well rounded movement, the separate incompleteness of which is only revealed by its passing *attacca* to the allegro. The material is moreover independent, not standing in any logical relation to the movement which follows.

Form

The first subject, announced by a full orchestral unison, consists of two two-bar phrases. These are first given by wood-wind, and afterwards (similarly announced but with a different ending) by strings. The melodious character of this subject is

Material

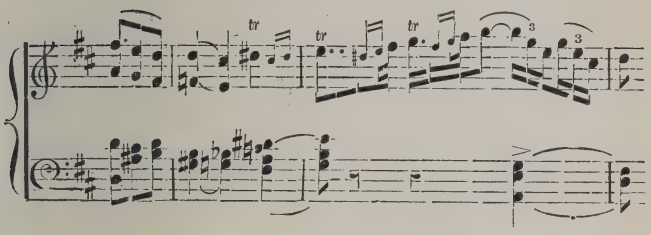
Ex. 59 Op. 36, Introduction. First subject (*a*)



evident; but its beauty is of too conventional a type to enable us to join in the extravagant praise given to it, and the more so as our attention is principally arrested by the changes of harmony and the figuration which characterises its delivery by the strings. The fact of these occurring so early is evidence of an unrest which their later appearance would not have indicated. It is a symptom that we are not to be allowed to dally with this theme—the composer's way of bespeaking attention for something more important.

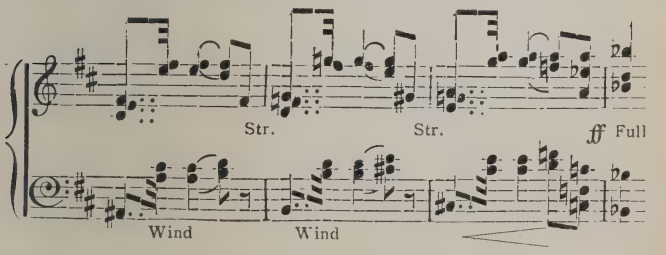
Ex. 60. Op. 36, Introduction. First subject (*b*).

Changes of harmony and figuration.



Accordingly, there is not only no development, but even the eight bars occupied by this subject are separated from what follows by a bridge-passage; the contents of which are so entirely rhythmical—so devoid of separately entertaining feature—that our expectation grows with every bar.

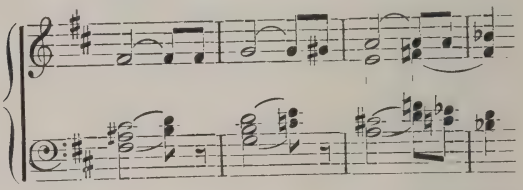
Ex. 61. Op. 36, Introduction. Bridge passage.



The one design of this bridge is a stealthy approach to the key of B flat—and in order to justify this description we need only take a glance at the chromatic progression in company with the harmonies involved. The bridge-passage however is nothing wonderful in itself; for it is as true of music as of everyday life that expectation is more easily raised than satisfied. But

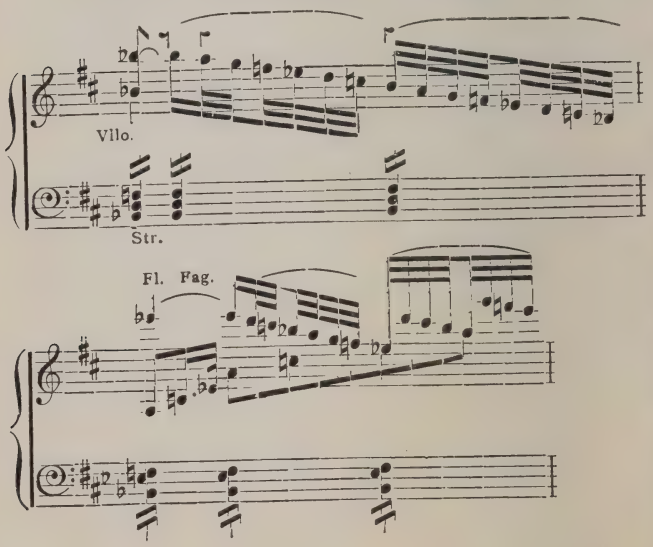
when the second subject appears it is impossible not to feel that we are in powerful hands It seems here as if some strangely pent-up force had been suddenly let

Ex. 62. Op. 36, Introduction. Modulation to second subject



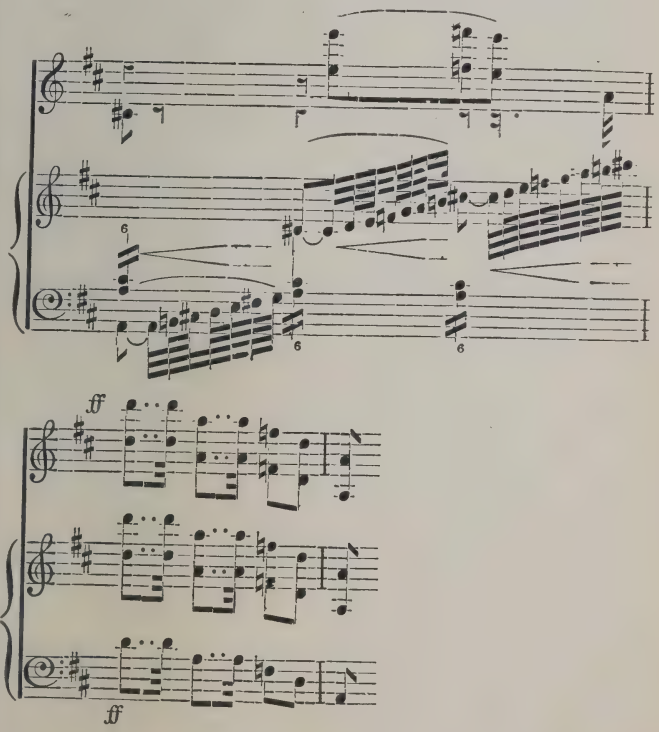
loose—as if the creeping harmonies of the bridge-passage had alighted upon an ambush. Yet the breathlessness of the pursuit which now goes on—sometimes

Ex 63. Op. 36, Introduction. Second subject.



between the two orchestral elements and sometimes between upper and lower strings—betokens friendly rivalry rather than hostility. There is no clamour,

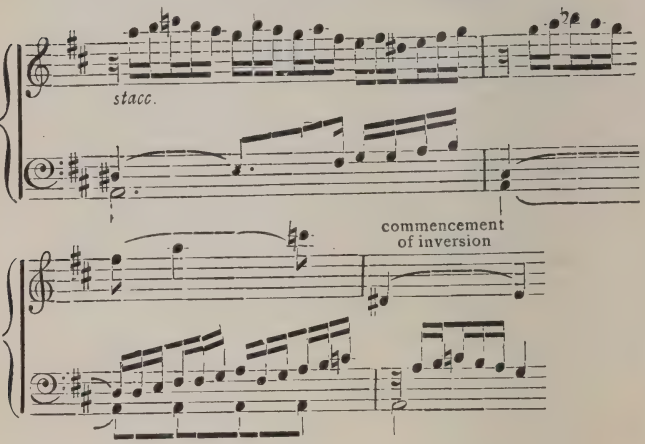
Ex. 64. Op. 36, Introduction Conclusion of second subject.



though excitement grows; and all uncertainty is defied by the stately progression of harmonies which conveys us through this maze, safely back to the original key. In accordance with Beethoven's usual method there is

stretto; so that, from the third two-bar phrase, the sallies which at first were at bar distance take place two in one bar. Simultaneously with this tightening of the rhythmical vein comes the search for the original key in the progression already alluded to, and a quickening of the middle strings to triplet semiquavers. The several features so beautifully correspond that there is no

Ex. 65. Op 36, Introduction. Third subject.

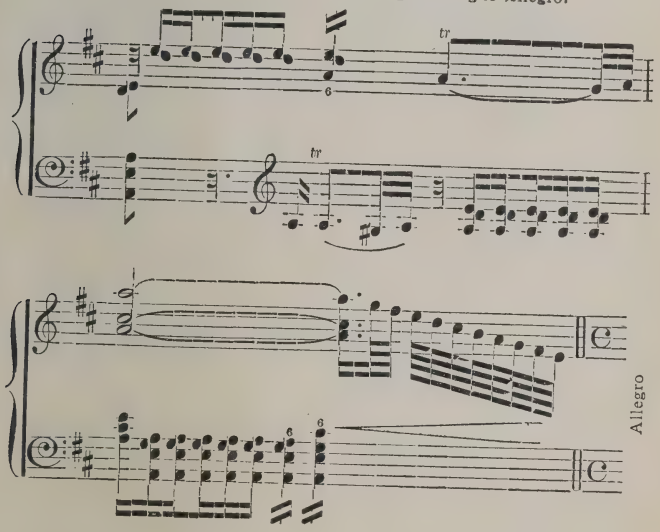


resisting the feeling they collectively evoke; and, at the culmination of the friendly strife (which takes place during the sixth phrase) when, instead of two, we have even three rushing scale passages in the one bar—and when, after a general *crescendo*, the whole orchestra joins in one mighty unison, it seems as if we were witnesses of the formal settlement of some long dispute.

Naturally there is at this point a short extension in order to separate the foregoing from the coming group;

the bar thus occupied serving also to start the pedal upon which the whole of the third subject is reared. The opening of this subject being in double counterpoint, the second two-bar phrase is really an inversion of the first. The remainder might even be regarded as a bridge-passage; for it has only a rhythmic-

Ex. 66. Op. 36, Introduction. Passage leading to Allegro.



harmonic interest, centred in its gradual approach to the allegro.

Beethoven's use of double-counterpoint is not extensive, but always remarkably effective; for the reason that he had no leaning to scientific device and consequently felt no temptation to employ it except when eminently suitable, as it may be said to be in this in-

stance.* It is no doubt to the beauty of these passages that the prolongation of the introduction after expiration of the second subject is due. On the other hand, to suffer the interest in them to continue would have been against the effect of the allegro opening. There are times when a composer has purposely to deprive an episode of individual interest; as, for instance, during the bridge-passage which introduced the present second subject.† The final approach to the allegro is another case in which the direct object is to keep the listener in a state of expectation; to make the arrival of the coming theme more and more imminent; and, finally, to strike it with *éclat.*

(B). Allegro con Brio.

(♩ = 100.)

Preliminary Note

The almost frivolous nature of the principal subject of this allegro reminds us once more of the mixed character of Beethoven's work at this period. This effect is no doubt accentuated by the earnestness of the introduction; and it disappears as the movement proceeds with considerable display of power in development. But the association of such opposite kinds of material is incongruous, and renders it difficult for us to accord to the allegro the amount of approbation which is really

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* See Ex. 61 and accompanying description.

† The student who takes special interest in such matters will probably observe, that so far as design is concerned there is only one bar of double counterpoint.

its due. It is evident that in this work Beethoven is still somewhat under the influence of his contemporaries; though not so much in development as in choice of theme. Accordingly, that which most clearly marks his advance as time goes on is the adoption of subject-matter more fitted to his independence of character, so that when we begin to observe an increase of logical power, though it may be natural for us to attribute this entirely to the ripening of his genius, we shall do well to consider it as partly due to the handling of material which allowed him to be completely himself.

He is not completely himself in the present movement, portions of which even suggest a failing inspiration—not, as we well know, from any cause proper to himself, but because of the attempt to speak in an idiom which was not strictly his own. There are bridge-passages so loosely connected with context that they might equally well perform the same duty in some other work, and auxiliary motives so distinct from the subjects to which they are attached that they almost suspend our interest during the time they are in progress. But that is only one side of the medal —the side upon which, in one sense of the expression Beethoven does not really appear. Where he does appear the effect immediately strikes home; and, strange to say, the occasions of his appearance are principally in connection with the *first* subject, of which there are no less than six different treatments.

Form

In respect of form there is very little to remark except the somewhat unusual features of causing the first subject to reappear before the third in both the first section and return, and of curtailing its principal form at the important moment of re-entry after the Durchführung, where the develop-

ment gives way in favour of an interpolation of no particular interest. These however are matters to be treated under the head of "Material."

RHYTHMICAL TABLE.

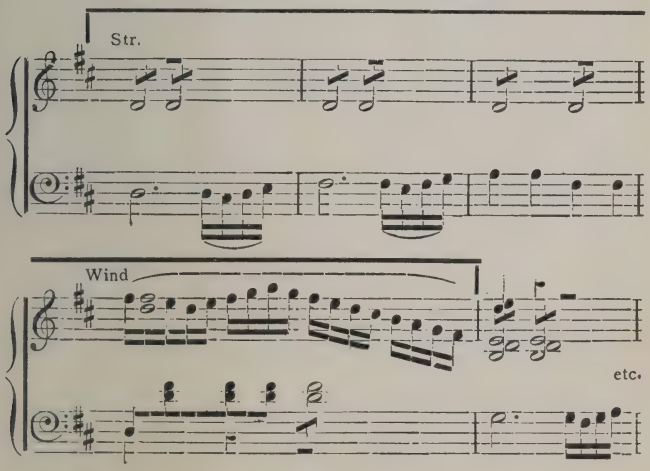
Ex. 67. Op. 36, First movement.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegro con brio	First section	1st subject (a)	13	$4 \times 2 - 1$ 2×3	13
		1st subject (b)	14	$4 \times 3 + 2$	27
		Bridge	12	4×3	39
		2nd subject (a)	15	$4 \times 4 - 1$	54
		2nd subject (b)	14	$4 \times 3 + 2$	68
		1st subject (c)	12	4×3	80
		3rd subject	18	$4 \times 4 + 2$	98
		Bridge	2	2	100
		1ma Volta	1	1	101
Totals.			101		101
	Durchführung	2da Volta	2	2	103
		Bridge	4	4	107
		1st subject (d) (e)	44	4×11	151
		2nd subject (a)	16	4×4	167
		2nd subject (c)	18	$4 \times 4 + 2$	185
Totals.			84		185
	Return	1st subject (a)	13	$4 \times 2 - 1$ 2×3	198
		Episode	4	4	202
		Bridge	12	4×3	214
		2nd subject (a)	15	$4 \times 4 - 1$	229
		2nd subject (b)	14	$4 \times 3 + 2$	243
		1st subject (c)	12	4×3	255
		3rd subject	18	$4 \times 4 + 2$	273
		Bridge	6	2×3	279
Totals.			94		279
	Coda	Free on I	16	4×4	295
		Free on III	14	$4 \times 3 + 2$	309
		Free on II	10	$4 \times 2 + 2$	319
		Free on I and cadence	11	$4 \times 3 - 1$	330
Totals.			51		330

Material

The principal feature of the first subject is its "turn," the triviality of which leads us to suppose some explanation of the use of this theme of which we are not possessed. Kretzschmar wonders whether there may have been some local celebrity whose mannerisms Beethoven felt inclined to take off; seeing that this Italian figure (similar to that employed by Mozart in his "Zauberflöte" overture),

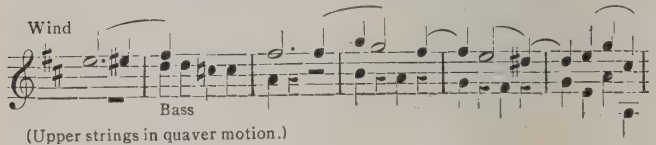
Ex. 68. Op. 36, First movement. First subject (*a*).



is so different from what we should expect from Beethoven after so serious an adagio. Whether actuated in this way or no, Beethoven favours the supposition by giving a pendant to this sentence which overlaps the second four-bar phrase: just what he would be likely to do if using the theme for some such purpose as described. Thus, instead of completing the sequence suggested for the second four-bar phrase he

allows three novel two-bar phrases to temporarily suspend all development of the opening; and, as they play no other part whatever in the movement the suggestion may well pass as feasible.

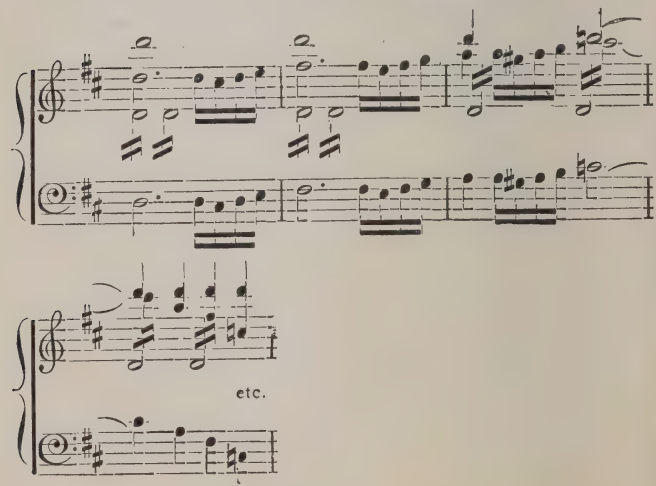
Ex. 69. Op. 36, First movement. Addition to first subject.



(Upper strings in quaver motion.)

After this transient interruption the theme returns, giving us at last a glimpse of what Beethoven intends to do with it. By an adroit diminution he makes it rise to an emphatic minor seventh, thereby creating a modulative impetus of the kind in which he always

Ex. 70. Op. 36, First movement. First subject (*b*).

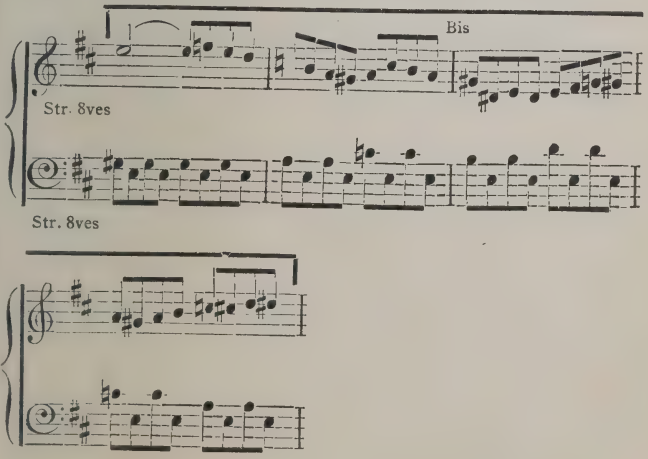


delights, and pass for a moment into G; upon which the wind angrily interpose and bring us back to D. Another trial with the same dominant then takes place; when G *minor* becomes the starting-point of a short journey in which we successively touch D minor, B flat and E; the joining influence in each case being the irrepressible "turn" of the first subject. Developments of this sort reveal the master; but rather unfortunately we have now, in view of the approaching second subject, a bridge-passage of the "perennial" order. As Grove observes, this passage,

> though broad and free, has not entirely lost the character of "padding" which these connecting links too often bear in the symphonies of the earlier masters.

This is equivalent to saying that it is not really Beethoven as we know him, and all that can be said in its favour is that it leads effectively to the second subject.

Ex. 71. Op. 36, First movement. Bridge passage leading to second subject.



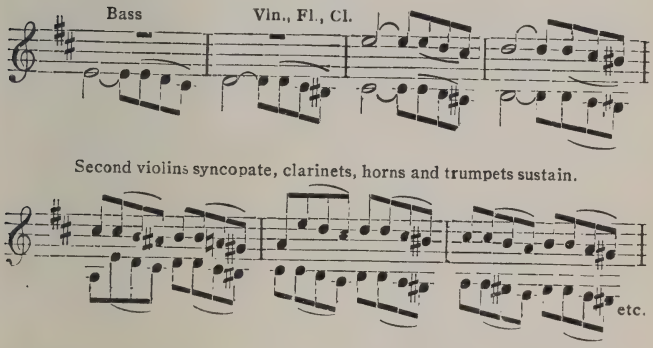
The new theme is of march character, and, though somewhat commonplace if considered separately, must be esteemed suitable to the first subject, with which moreover it has an affinity. In this case as in the former no conclusions can be drawn from an unfavourable choice of theme; as we at once see when the second phrase starts in F sharp minor, leading us speedily to E, and the first phrase is repeated against string figures recalling the first subject. The new theme is however not greatly dwelt upon at first, and we must await the close of the Durchführung for its fuller handling.

Ex. 72. Op. 36, First movement. Second subject (*a*).

The episode which now occurs, and which in deference to the place it occupies we have classified as a branch of the second subject, has nothing really to do with anything in the movement. It is one of those old-fashioned progressions, easily worked in canon (and therefore largely patronised by a class of composer with whom Beethoven has nothing in common) which seem to have such a knack of turning up at any moment that at last we scarcely notice them at all. Unfortunately their effect is apt to go beyond that of a mere intrusion and to cause a halt in the flow of

ideas.* There are signs of this having been about to happen here: but Beethoven's extraordinary power has enabled him to turn this difficult situation to good account by, as we have already mentioned, re-introducing the first subject in spite of the situation for it being unusual. The manner of its introduction is so bold and the new form given to it so exciting that instead of regarding its use as merely expedient it strikes us a happy innovation leading to an extension

Ex 73. Op. 36, First movement. Second subject (*b*).



of the capabilities of sonata-form. He interrupts the cadence; extends the phrase; proceeds to a discord for the entire orchestra *ff*; calls a general silence; and then introduces the typical "turn" of his first subject by strings, *pp*, leading to a grand cadence in A and subsequent introduction of third subject in D minor.

This "third subject" (as we have chosen to name it for greater clearness to the student) is not in itself im-

* The bars 63 to 68 clearly represent this halt, being simply rhythmic, as if the composer were undecided what to do next.

portant; but it acts as a reminder of the introduction, lends itself readily to short interpolations of the head theme, and gives a natural impulse to the bridge-passage leading to repeat of first section. These are

Ex. 74. Op. 36, First movement. First subject (*c*).

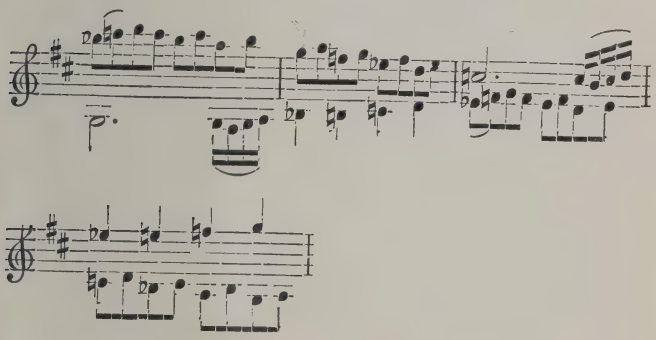
ample virtues to render it welcome even though special attractions of its own might have rendered it more so. By its aid we pass to a new form of the first subject serving as opening of the Durchführung.

Ex. 75. Op. 36, First movement. Third subject.

The Durchführung opens in D minor; and, for the first few bars, offers no material change in disposition

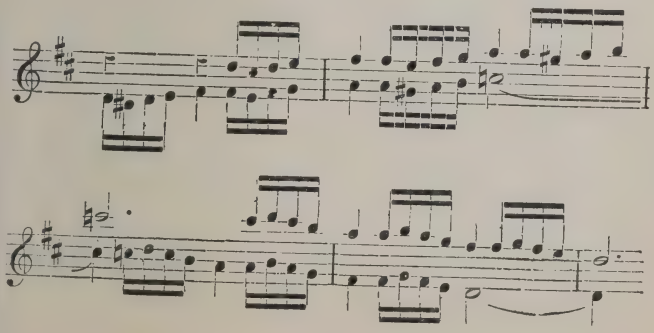
of the theme. But on arrival at G minor, after eight bars, a fourth form of treatment is introduced—one not perhaps strikingly novel, but rendered interesting

Ex. 76. Op. 36, First movement. First subject (*d*)



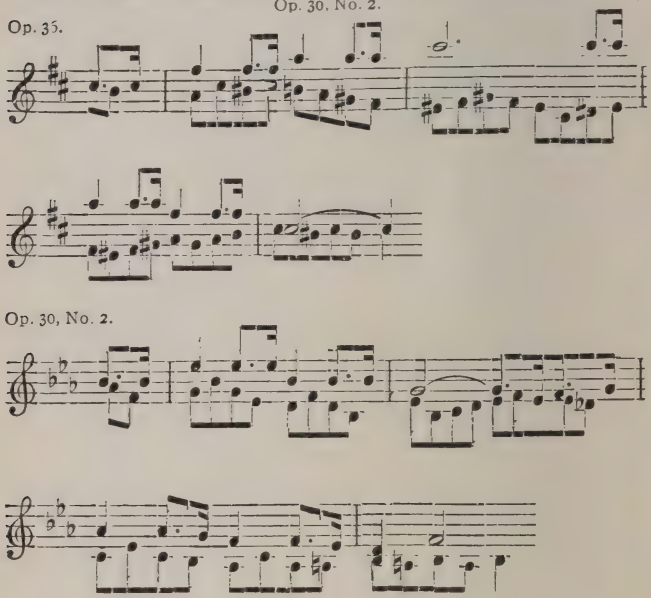
by alternate appearances in extreme parts of the characteristic "turn." This is consistently followed by sostenuto chords for the lower strings, as accompaniment to a dialogue upon the "turn" between first vio-

Ex. 77. Op. 36, First movement. First subject (*e*) Canon.



lins and wood-wind; after which the dialogue gradually becomes more agitated and the instrumentation fuller until at the climax we have a canon between the string extreme parts. This canon, though not standing scientifically at any higher level than the one

Ex. 78. Op 36, First movement. Second subject (*c*) and its comparison with Op. 30, No. 2.



previously mentioned, becomes, in virtue of its adherence to first-subject material, an important feature of the movement; and the *diminuendo* with which it concludes marks a division in the Durchführung to the advantage of the second subject, which now enters.

The treatment of the latter remains for four bars upon the original level, and for a dozen bars more

embraces merely some triplet-quaver figuration. This brings us to C sharp as dominant for F sharp minor; from which point we have a free continuation of the march against a bass of continuous quavers—the whole bearing a strong family likeness to the second subject of the violin sonata Op. 30, No. 2, as may be readily gathered from comparison of the two openings.

This group concludes with eight bars of what may be called perfunctory bridge-work, followed by a two-bar extension leading directly to the return. The latter is shortened by ten bars, in consequence of the first subject (b) being replaced by a foreign episode as already mentioned*; but is otherwise a more than usually exact reproduction of the original groups. On the other hand the coda is somewhat extensive; and, though embracing no new subjects or treatments contains fine harmonic progressions set off by instrumentation of the most brilliant kind. None of the subjects are absent from it, yet none are literally quoted; and with the exception of the last few cadence-bars which are merely declamatory, the whole is full of meaning.

Epitome

This allegro comprises three hundred and thirty bars as written, to which ninety-seven have to be added for repeat of first section, making four hundred and twenty-seven in all. Modulation is very frequent but so transient that no change of signature occurs. The time is common and the allegro movement not subject to any change.

Ex. 79. Op. 36, First movement. Outline.

INTRODUCTION	FIRST SECTION	DURCH FUHRUNG	RETURN.	CODA
33	101	84	94	51
	I II III 39 41 21		I II III 29 41 24	

* See "Form."

OP. 36.—SECOND MOVEMENT.

LARGHETTO.

(♩=92.)

Preliminary Note

This movement is not only one of rare beauty but of excessive interest from several points of view. On the face of things no one would suppose it possible by means of a simple theme the subordinate material attached to which is all of one character, with a restricted logical development and no recourse to the subsidiary means of variety by which composers love to eke out their ideas to afford the listener unmixed delight for the space represented by two hundred and seventy-six bars of a larghetto movement. If we except the use of a trifling bridge-passage here and there and a slight expansion in the middle section this has been entirely done by the aid of melodic inflection powerfully supported by variety in instrumentation; the score containing many subordinate rhythmic figures which, far from obscuring the melody, adorn it so beautifully that the movement must ever remain a model of its kind. It may however be doubted whether, as a division of the symphony, the contrast it offers to the opening movement is not too sharp. The *dolce far niente* mood represented by it is so opposed to the extremely energetic allegro that the transition seems a trifle unnatural. At all events this impression lasts for a moment or two after the preceding fiery coda, and it is well to remember this double aspect in which the divisions

of a large work have to be regarded. From the individual point of view, however, the merit of this movement can scarcely be exaggerated.

RHYTHMICAL TABLE.

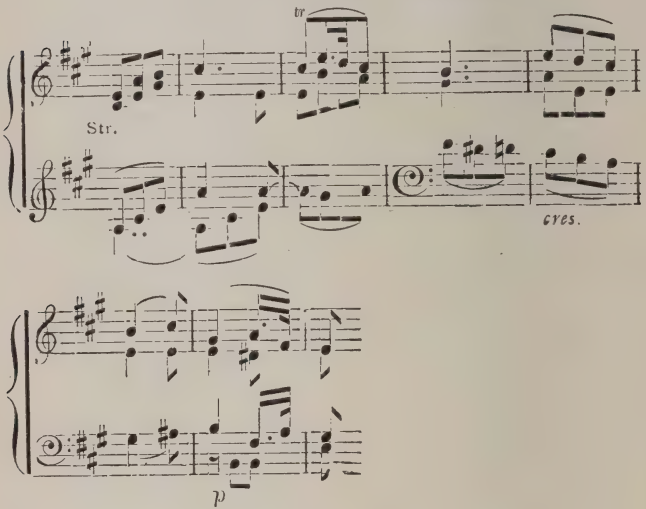
Ex. 80. Op. 36, Second movement.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Larghetto	First section	1st subject (a)	16	2×8	16
		,, ,, (b)	16	2×8	32
		,, ,, (c)	15	$2 \times 8 - 1$	47
		2nd subject (a)	8	2×4	55
		,, ,, (b)	19	$2 \times 10 - 1$	74
		Bridge	8	2×4	82
		3rd subject	9	$2 \times 4 + 1$	91
		Bridge	8	2×4	99
Totals.			99		99
	Middle section	1st subject	17	$\{2 \times 4 + 1\}$ $\{2 \times 4\}$	116
		,, ,,	11	$\{2 \times 3 + 1\}$ $\{2 \times 2\}$	127
		,, ,,	10	2×5	137
		2nd subject (b)	10	2×5	147
		Bridge	10	2×5	157
Totals.			58		157
	Return	1st subject (a)	16	2×8	173
		,, ,, (b)	16	2×8	189
		,, ,, (c)	14	2×7	203
		Bridge	8	2×4	211
		2nd subject (a)	8	2×4	219
		,, ,, (b)	19	$2 \times 9 + 1$	238
		Bridge	8	2×4	246
		3rd subject	9	$2 \times 4 + 1$	255
		Bridge	8	2×4	263
Totals.			106		263
	Coda	1st subject (a)	8	2×4	271
		Cadence	5	$\{2 + 1\}$ $\{2\}$	276
Totals.			13		276

This larghetto is commonly described as in sonata-form; and it is true that the constituents for that purpose are present. But the themes are all of such genuinely lyric character and the middle section is of such slender dimensions that we have thought it better to construe it here as "Lied." The fact however of the alternative being open will serve to remind the student of the affinity between the two forms.

Form

Ex. 81. Op 36, Second movement. First subject (*a*).



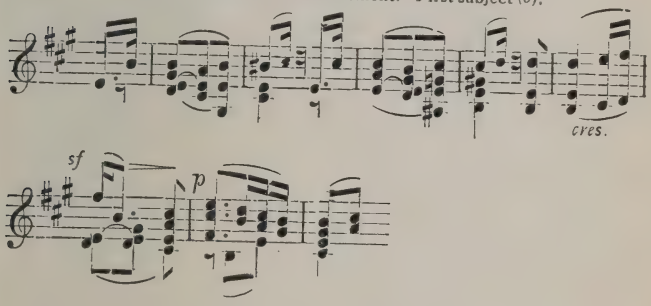
The first subject divides naturally into three portions, the first and second of which are capable by themselves of forming a complete lyric. The third is, as it were, an additional *strophe*; employed for the purpose of passing to the dominant and so introducing the next subject. Each

Material

portion of the first subject consists of twice eight bars; but the third only adds fifteen bars to the total, in consequence of its last phrase being overlapped by the commencement of the second subject.

The first eight bars of both first and second portions of the first subject are scored for strings only; whilst, for the second eight bars, the melody is plainly harmonised for clarinets, bassoons and horns against a string figurated accompaniment. The cadences for these two portions of first subject are on dominant and tonic respectively.

Ex. 82. Op. 36, Second movement. First subject (*b*).



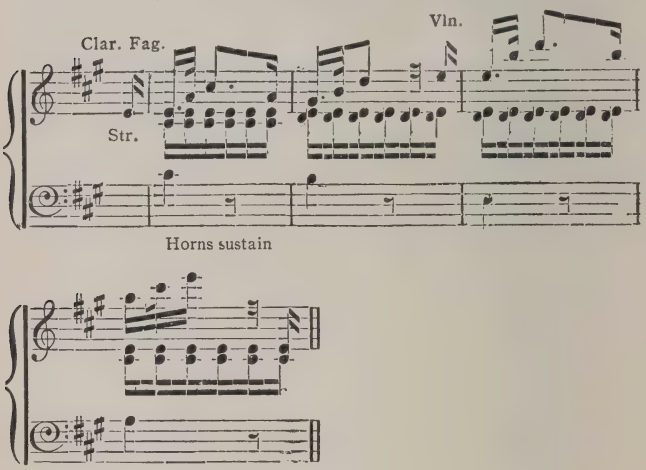
The figuration is at first rather simple, the design being to elaborate as the movement proceeds. The increase in this respect is very pronounced during the middle section where the choice of material is free; but even during the return where the material is practically identical with that of the first section the instrumentation presents a constant variety. The plain thematic material must however be first dealt with.

The third portion of the first subject consists principally of a "two-bar phrase" dialogue between wind and strings. Towards the end of this portion the phrases assume a "one-bar" conformation, with the

result that at the appearance of the second subject the phrases overlap without the least rhythmical disturbance.

The commencement of this third portion has the character of a refrain; and the dialogue, if continued in the same strain so as to cadence in the tonic, would have formed this first subject into a separate division. The fact of its conclusion being changed in order to

Ex. 83. Op. 36, Second movement. First subject (*c*).

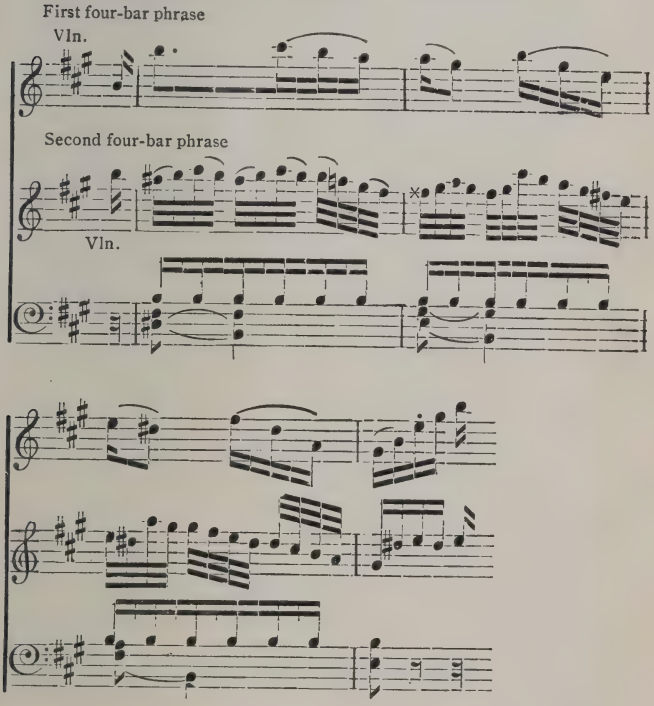


form a bridge to the second subject does not destroy this effect: it merely prevents the first lyric from coming to a perfect cadence tending to break the continuity of the movement.

The second subject does not vary the prevailing sentiment; its beauty being that it continues its expression in a manner entirely true to nature. The new varieties of bar subdivision, which include instances of the use

of syncopations singly,* merely enlarge upon those of the opening; and the trifling increase in elaboration which they first present is so accurately shown to represent a rising earnestness that the first violins, having

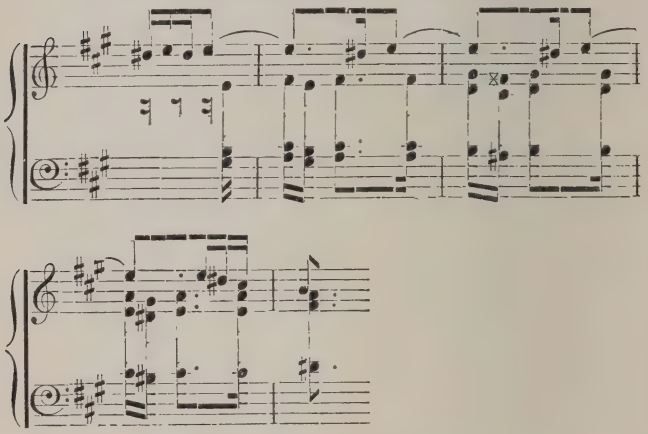
Ex. 84 Op. 36, Second movement. Second subject *a*).



* This is specially mentioned on account of the device of syncopation being generally applied to progressions and the grace of the single syncopation being on that account comparatively neglected.

delivered four bars of this subject, immediately proceed to further elaboration of the same phrase. The first portion of this subject really consists therefore of only four bars; the second four bars being merely an elaboration of the first. This elaboration, graceful as it is, could not, if introduced as a mere variation, have the same effect as when occurring as part of the melody itself.

Ex. 85. Op. 36, Second movement. Second subject (*b*).



But all simplicity of means hitherto displayed is surpassed by what now occurs. The elaboration of the four bars just mentioned concludes with an apparently careless repetition of the semiquavers D sharp—E; an insignificant passage which forms the germ of the next and most important division of the second subject. From first to last the product of this bare semitone amounts to some fifty bars of the entire movement. It throws all the rest into contrast; it lends itself with special readiness to a greater fullness of

orchestration; and it favours introduction of the bridge passage used, at one time to approach the third subject, and at another to effect the return. In effecting all this it borrows the cadence of first subject (b)*; as,

Ex. 86. Op. 35, Second movement. Cadence of second subject (*b*) in working.

obviously, some form of cadence was necessary. But apart from that the whole that we have described arises entirely from the use of this one semitone.

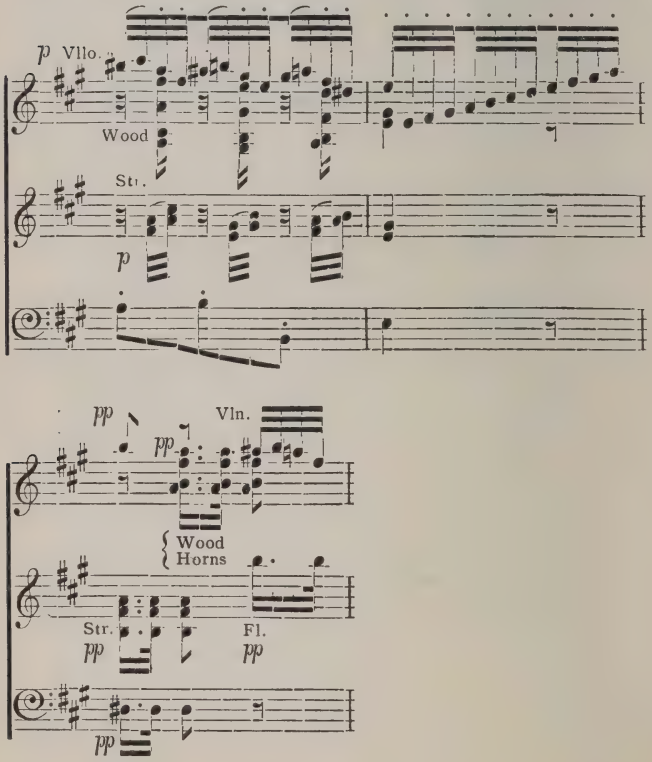
The unity of the movement is also exemplified by this feature, for the rhythm adopted in treating the

* See Ex. 82.

† The marvel of this makes us keenly regret the impossibility of quotation in full, but students of the score should refer to bars 55 to 74; 138 to 147; 210-11 and 219 to 238.

cadence mentioned accords with that already used in approaching the second subject; and it is interesting to note how the dignity which these few notes acquire by a full orchestral treatment necessitated both a halt upon the *ff* and a subsequent bridge passage before the third subject can be ushered in with the requisite daintiness.

Ex. 87. Op. 36, Second movement. Bridge-passage leading to third subject.



The bridge passage which intervenes between the working of this cadence and the third subject is also full of interest, not so much for its actual contents as for the daintiness of its orchestration,* which naturally offers a strong contrast to the preceding *ff*. Nevertheless when the third subject appears it is quite differently scored, so that the listener has no difficulty in recognising a new departure.

Well might Grove observe in connection with this movement that Beethoven "seems bent on showing us with what minute refinement he can set off, adorn and elaborate the lovely ideas which he has laid before us in simple form." It is reserved of course for the middle section to exemplify this more demonstratively but nothing can exceed the refinements of the early portion.

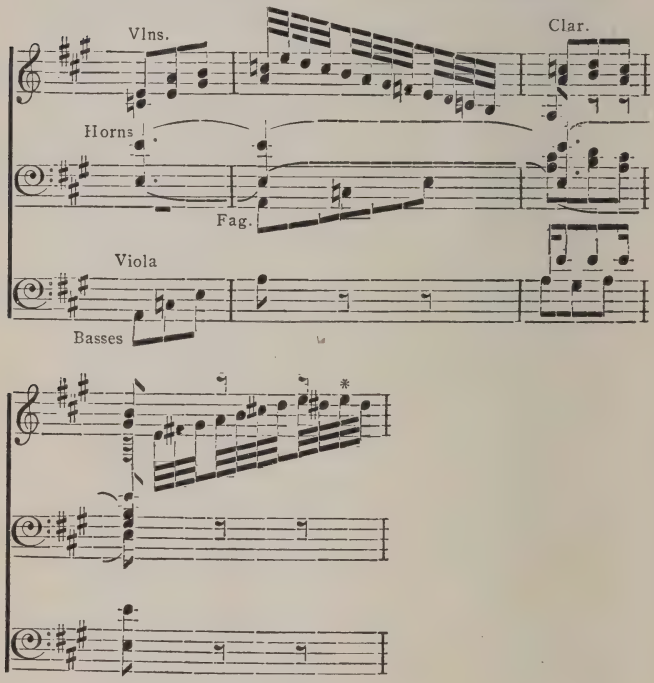
The third subject is of more cheerful character than either of the other two but not sufficiently different to disturb the prevailing mood. Like the first portion of the second subject it occupies eight bars, which are really only four as far as material is concerned; but,

Ex. 88. Op 36, Second movement. Third subject.

* Sparseness of material in a bridge-passage should now be regarded by the student as a matter of course in view of the several cases already explained in which the object is shown to be to create a feeling of expectation.

standing as it does in the ordinary position of a codetta to the first section, it is not attached to any auxiliary motive; being conducted by a short bridge to commencement of the free section.

Ex 89. Op. 36, Second movement. Commencement of middle section.



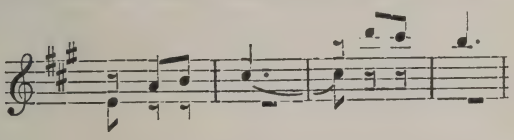
* Diminution of semitone figure.

Its melody is first given by 'cellos and second violins in octaves, and afterwards by the first violins, the basses lightly marking the first beats and the remaining strings giving the harmony in semiquavers; whilst

horns, clarinets and bassoons, after being silent for the first four bars, contribute a slight countermelody. The bridge passage which follows opens demonstratively but quickly subsides in order to commence the middle section with the leading theme softly and in the minor.

The new version of the first subject now presented proceeds only to the paraphrase of the first four bars, which it then repeats in C; thus adopting a favourite modulation for Durchführung purposes—that which consists of first stating a theme in the minor and then passing on to the *relative* major, by which means the key is raised a minor third. This modulation is ex-

Ex. 90, Op. 36. Second movement. Design for middle section drawn from theme.

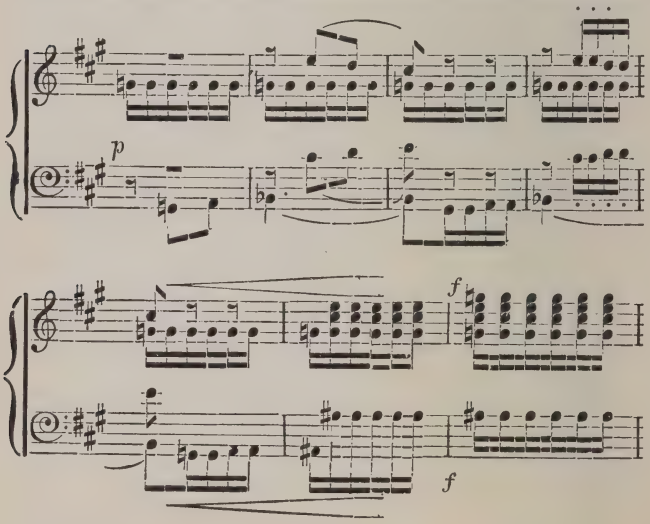


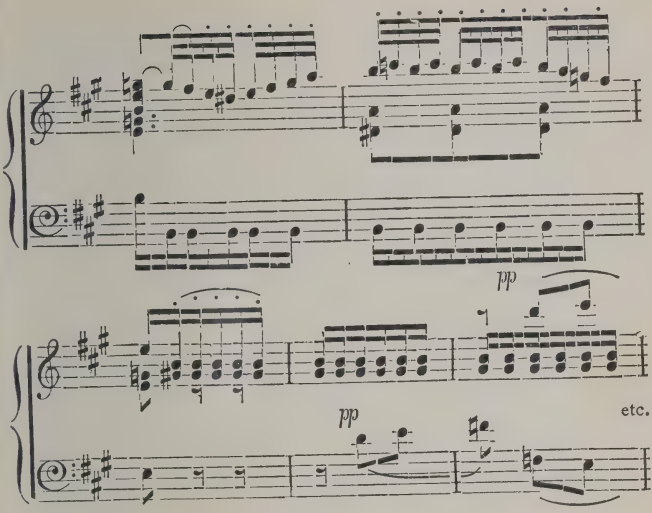
tremely fit to represent the "parting of the ways," for on the one side we have fidelity to the theme and on the other a new world of possibilities. Already there is an inkling of the important work on hand in the rapid figuration containing a diminution of the "semitone-figure" of second-subject (b), but this is only one of many consistencies which go to bind this movement into a perfect whole. The first important feature is the creation of a new design by elimination of first beats from the leading melody and construction of a dialogue from the remainder. The utmost possible contrast is given to the two elements thus produced; resulting in an eight-bar period which swells to a *forte*, and rounds off in a manner seeming to invite treatment by sequence. Here again the harmony is represented by continuous semiquavers of the strings not actually engaged in the dialogue, reinforced by the wind for

each cadence as it becomes due. These continuous semiquavers give occasion here and there for a slight rhythmical extension; which however readily passes notice, on account of the neutral character of the repeated notes.

The completion of this sequence marks half-way in the middle section and therefore leads to its most demonstrative situation. The material is still the first subject; but so differently handled that its recognition, far from producing a tedious effect, is a principal source of pleasure. The bowing practically keeps to the same pulsation as that represented by repeated equal notes; to which however it adds the dignity necessary to support each beat of the powerful dialogue which now ensues between wood-wind and basses. The judgment displayed in instrumentation is evidenced by the first

Ex. 91. Op. 36, Second movement. Middle section sequence-design on first subject.

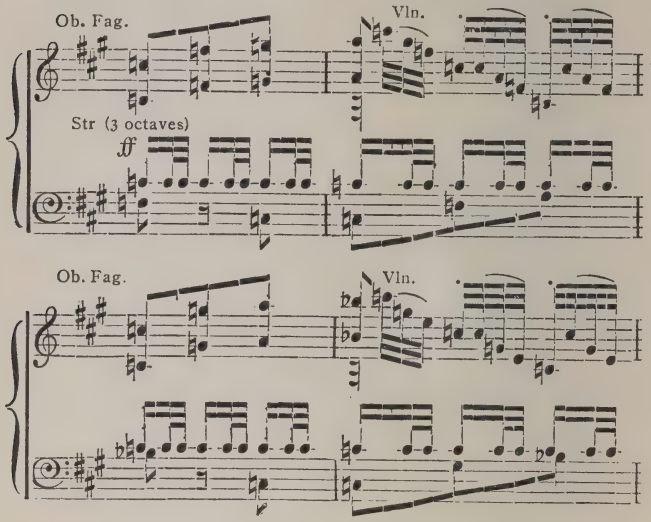




violins being reserved to fill in the interstices with florid work; as their retention would have rendered the enforcement of the beat excessive. The result is that when their strength is added for two bars at the climax the effect is magnificent. The course of the harmony is analogous to that used to begin the middle section; for, starting in F, the chord is first made minor and then advantage taken of its A flat for a "sharp-sixth" chord to pass into G.

The remainder of this section will require little notice, as it principally consists of second-subject (b). But it is impossible to omit mention of the fact that, just as Beethoven avails himself of the neutrality of repeated notes in order to extend his phrase at will and thus to give it elasticity, so he also utilises the neutrality of the semitone in order to modulate. The "semitone-figure" of second-subject (b) is thus used to en-

Ex. 92. Op. 36, Second movement. Second half of middle section.

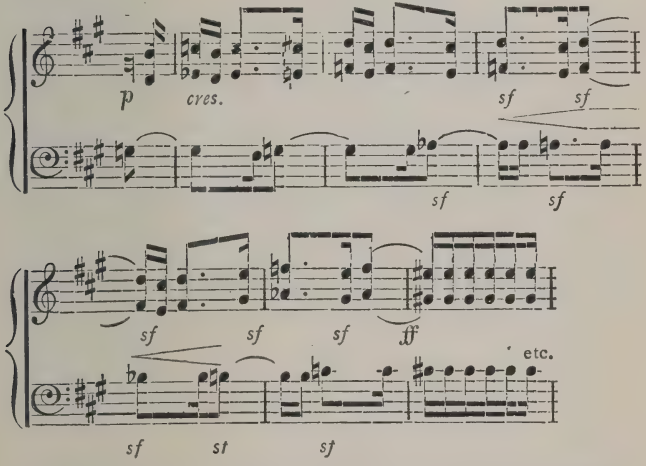


able him to pass from G to C sharp; which, as dominant of the relative minor of the principal key, is just sufficiently removed from the latter to allow room for a bridge-passage to effect the return. Had the modulation led immediately to the return it would have been abrupt; or, had it led to a bridge-passage in A the return would have been unduly anticipated; but, leading to C sharp and allowing the bridge-passage to do the rest is perfect, and contributes to the impression that, whichever way we look, we find fresh beauty in this movement.

We may now safely leave the reader to imagine the new beauties of instrumentation characterising the return, which otherwise follows the course of the original

statement; whilst the coda is so short and unpretentious that its design seems merely to supply an appropriate cadence.

Ex. 93. Op 36, Second movement. Second subject (*b*) in modulation towards the return.



Judgments upon this movement are very variedly expressed, but the terms are always those of unqualified praise. The present-day critic when strongly impressed by a tonal creation is so generally incited to imagine a "programme" for it that we may accept his doing so as proof of favour without further ado. To compare instances of such approval therefore really amounts to comparing programmes; and, amongst these, we may cite Berlioz, who calls this larghetto:

Conclusion

the delineation of innocent happiness hardly clouded by a few accents of melancholy.

This however is moderation itself by the side of von Elterlein, who says that:

Listening to the strains of the Larghetto we find ourselves transferred into the alluring realms of love. Unable to resist the charm which envelops our existence, we are carried along the blissful stream of sweetest forgetfulness. Soft plaintive notes are coming from a youthful lover's heart, light misty clouds pass over the smiling azure sky. Suddenly the sun breaks through the mist once more; the hero rouses himself from his love-dream, he will flee from the syrens. Vain effort! The arms of love hold him entwined in a close embrace and once more he yields to their enchanting allurements.

Even this, however, falls short of other rhapsodies which might be quoted; all of which tend to show that the appeal of this beautiful music is universal. Having seen something of the methods by which this effect has been produced we should be able to pronounce as to the conditions upon which it (not only in this larghetto but everywhere) depends.

The movement consists of 276 bars of larghetto, $\frac{3}{8}$; without formal change either of key, tempo, bar-value, or even so much as a rallentando. The rhythm is varied only by extension or overlapping of the phrase, and never departs from the duple character. The modulations are sufficiently extensive to justify a change of key, but are all indicated by accidentals.* There are no repeats.

Epitome

Ex. 94. Op. 36, Second movement. Outline.

FIRST SECTION			MIDDLE SECTION		RETURN			CODA	
99			58		106			13	
I	II	III	I	II	I	II	III	I	Cadence
47	35	17	38	20	54	35	17	8	5

* In pianoforte arrangements (doubtless for facility of reading) the signature of the key of F is used for bars 127 to 147; but this does not appear in the score.

OP. 36.—THIRD MOVEMENT.

SCHERZO, ALLEGRETTO.

(♩ = 100.)

Preliminary Note

In the last movement we have had a rare example of one kind of excellence—of the kind, that is, which consists of the adornment of simple material so artistically carried out that whilst, from one point of view, it may be deemed excessive the lasting pleasure it affords compels our admiration. This kind of beauty can never grow old, for the reason that the principles upon which it rests are eternal. It is not ousted, as some suppose, by the grander beauty of Beethoven's later style; nor are the two kinds to the least degree in opposition. But in dealing with the Beethoven to which the works of this period relate we are concerned with a sort of dual personage; who, sometimes speaking in one character and sometimes in another, was apt to confound the two in course of a single movement. The freedom of the larghetto from all such confusion is that which most commends it to our admiration. Its beauty is that of Beethoven's younger style, but of that it is a perfect example; whereas the scherzo with which we have now to deal, though more advanced as relating to a later style, is, of that, a comparatively weak specimen. It is full of originality; of novel orchestral effects and bold transitions; but it is still a mere groping towards that union of gaiety and nobleness with which at the time of its

appearance the world had still to make acquaintance. All this seems the more natural when we remember that Beethoven was practically the inventor of the scherzo as an instrumental movement. The term, which first appeared in the seventeenth century, was then applied to an extravagant kind of love-song, for one or more voices, and generally with accompaniment; but very rarely to anything purely instrumental. This was, therefore, the dawning period of the whole conception; which, in Beethoven's mind, was doubtless sufficiently mature, but not so the means of giving it effect.

Form

The only incident here relating to form is the prevalence of the two-bar phrase in the first section and of the four-bar phrase in the trio. This, however, is quite usual; as is also the agreement of the final phrase-length in each section with that of the section which is to follow.

RHYTHMICAL TABLE.

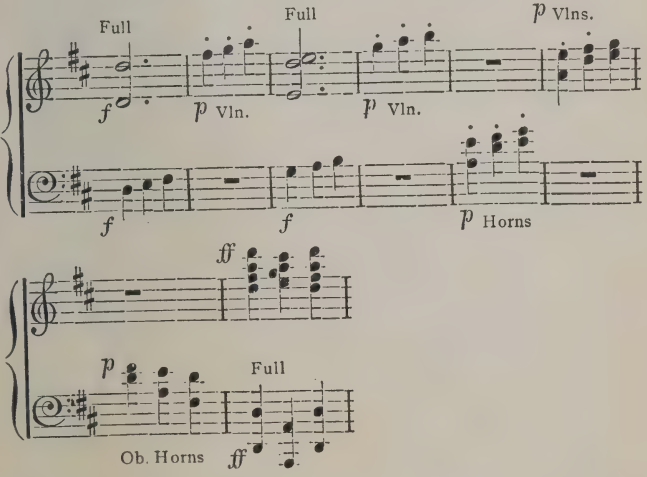
Ex. 95. Op. 36, Third movement.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Scherzo (Allegro)	First section	1st subject (a)	16	2 × 8	16
		Bridge	4	2 × 2	20
		1st subject (b)	18	2 × 9	38
		1st subject	16	2 × 8	54
		Bridge	4	2 × 2	58
		2nd subject	26	2 × 11 + 4	84
		1a Volta	1	1	85
Totals.			85		85
	Trio	Subject (a)	8	4 × 2	93
		2da Volta	1	1	94
		Subject (b)	16	4 × 4	110
		Subject (a)	16	4 × 4	126
		Subject (c)	6	2 × 3	132
Totals.			47		132

The subjects of the first section depend entirely upon orchestral effect. This is no doubt principally the case with the first portion of the leading subject; but it applies to the whole, in consequence of the *cachet* given to the whole by that item of material. The sort of effect here in view is that which arises largely from differences of *timbre* and is there-

Material

Ex. 96. Op 36, Third movement. First subject.



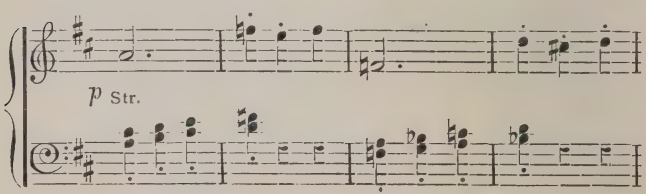
fore not inherent to the musical sentence. The latter may in fact be compared to the lines spoken by a comedian, which in the mere text may be possessed of little meaning; yet, when assisted by facial expression and gesture are readily understood. This fact underlies the humorous effect of the scherzo, and explains why it is that music of this description cannot be transplanted.

It is not only that a humorous effect is obtainable by the means alluded to, but the sudden contact of phrases

having an integral meaning with scraps of tune passed carelessly from one orchestral means to another also expresses a comic mood. So also do violently sudden changes of key pitch strength and so forth; the great danger arising from the use of such expedients being that it is extremely liable to result in incongruity. In the Beethoven *scherzo* this never happens; his rigid control of the most wayward means being what most contributes to give his *scherzi* their unique character.

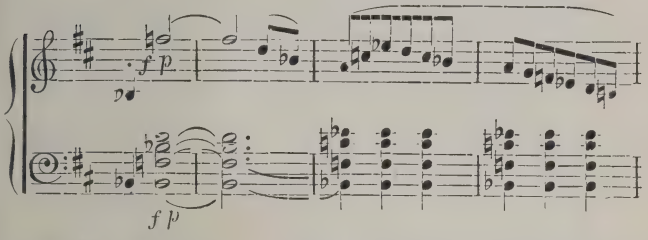
The first subject at once introduces us to sudden contrasts of pitch, strength and timbre, and consists (to begin with) of eight bars violently cadencing in the tonic followed by eight more bars similarly cadencing in the dominant. This being repeated, we have a short bridge-passage in which (not for the first time as the larghetto may remind us) the tonic is first made minor and then passed on to its *relative* major. The latter being used as dominant, we find ourselves in B flat, and from that point are obliged to recognise a second branch of the subject on account of a serious difference in the phrase-formation. The contrasts of rapid change of key and of suddenly altered rhythm are therefore now added to those of pitch strength and *timbre*, and account for the latter being absent from the bridge passage; the simplicity of which prevents all but the critical examiner from discovering the adroitness of the means employed.

Ex 97. Op. 36, Third movement. Bridge passage uniting subject 1 (*a*) and (*b*).



The bridge-passage provides the modulation only; the contrast of rhythm not accruing till first-subject (b); when a four-bar formation is adopted and the phrase repeated (as if to make sure of its impression) with addition of wood-wind to the strings.

Ex 98. Op 36, Third movement. First subject (*b*).



Even if we had no other evidence of Beethoven's extreme carefulness and thought than the compositions themselves we should be amply convinced that, while a natural inspiration might account for his noble conceptions, it could never account for the minuteness of his discrimination in the means of giving them effect. The four-bar phrase just mentioned, for example, besides being enforced by repetition is immediately succeeded by the contrast of a *one-bar* formation whereby its continuity is thrown into relief.

Ex 99 Op. 36, Third movement. First subject (*b*), continuation.

* With this note first subject (*a*) is resumed.

The new version of first subject (a) agrees with the first as far as its twelfth bar; when, the object not being to cadence in the dominant as before but to pass on to a *codetta* in completion of the section, we have another instance of adroitness in procedure likely to escape us on account of simplicity of the means employed. That interest should be keenly sustained by material such as this first subject is only rendered possible by the many contrasts employed, of which the most dangerous is that of frequent change of key; for it is obvious that modulations effected by chord-progressions would very soon pall upon the listener, whilst the effect of repeated sudden changes would be even worse. In the passage leading to second subject (which is in F and passes through B flat on its return to D) it would be difficult to say which is the greater—the amusement or the instruction to be found.

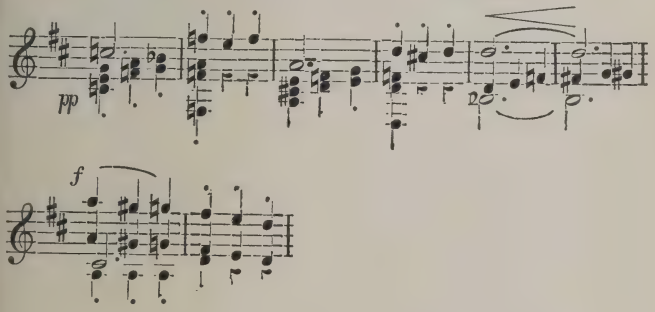
Ex. 100. Op. 35, Third movement. Bridge to codetta, first section.

Here the listener almost unconsciously accepts the first and last notes of each bar as representing the harmony, and the second beats as passing-notes. The first two bars are still in D; the limits they embrace being GB and EG, or, if we choose to unite them, EGB. To flatten the B gives merely the appearance of G minor to one bar; but, when united with the next as before, it

yields EGB flat—highly suggestive of C dominant. The F sharp passing note alone prevents us from realising this—so the bars are repeated with the passing-note changed to F natural, and thus in two bars more we land comfortably in F without exactly knowing how we get there.

This ceremony in approaching it gives the dignity of second subject to what follows. It consists of eight bars, repeated with slight change of instrumentation; being followed by a short codetta formed from its own material and leading to a *ff* cadence in completion of first section.

Ex. 101. Op. 36, Third movement. Second subject.

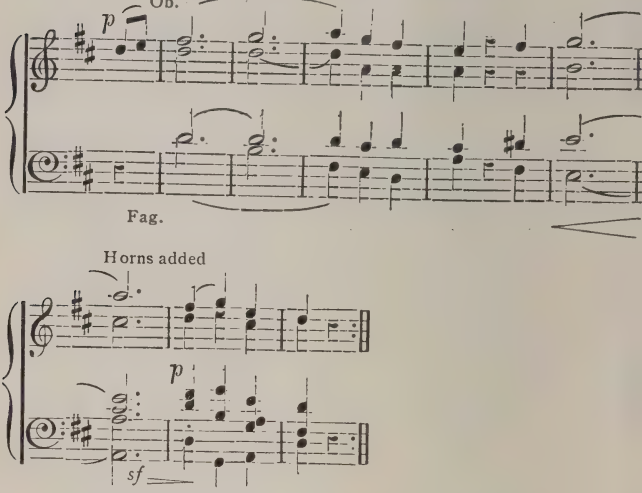


The trio is somewhat *sostenuto* with the result of being cast in four-bar rhythm. It opens with an eight-bar period repeated; and it is noticeable that, for this trio, the key is not changed as it probably would have been had not so many fainter tints of key-contrast already characterised the movement. The subject is delivered in four-part harmony by oboes and bassoons, with addition of horns for the cadence.

This is followed by an abrupt transition to the key

of F sharp, usually remarked upon as a matter of
prise, but really in exact accordance with the plar
the movement as we have described it. The persist
reiterations of F sharp before venturing upon the note
of the chord of that key belong in fact to the same o
der of ideas as the reiterations which close the bridg
to *codetta* of the first section. A special feature of th

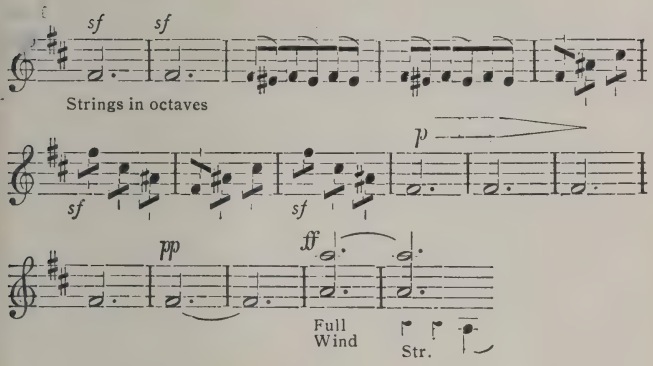
Ex. 102. Op. 36, Third movement. Trio subject (*a*).



case is that, having no further use for the key of F
sharp, Beethoven again reiterates the note before re-
turning to D, his method thus becoming quite evident
to those who examine it with sufficient care.

The trio subject (a), now repeated, is followed by
six-bar codetta formed upon its cadence; after which
with da capo the movement concludes.

Ex. 103. Op 36, Third movement. Trio subject (*b*).



Conclusion

The outcome of the foregoing is that although this scherzo clearly belongs to the family of bold creations in this form whereby Beethoven manifests the strength of his great individuality the material employed is too spare, the dimensions too narrow and the methods too obvious to enable us to regard it as other than a tentative specimen. It is of great ...e for the light it throws upon Beethoven's manner ...orking; the air of candour which pervades it seem... almost to take us into his confidence, as our ex... ...ation sufficiently shows. Its perfect form and inde... ...idence of all elaboration combined, as they are, with abundance of variety and fine orchestral effect also place it upon a high level both as a composition and as a lesson in the subjects involved. In short it has only been relegated to the background by Beethoven himself.

Epitome

It comprises 132 bars as written; which amount to 264 by repetition of the two portions of each section. To this eighty-four must be added for da capo, making 348 in all. There are no indicated changes of any sort, and the modulations are almost

too transient to court attention as such; though there is a slight sojourn in B flat and F sharp at commencement of second portion of first section and trio respectively.

Ex. 104. Op. 36, Third movement. Outline.

FIRST SECTION	TRIO	D.C.
85	47	84

OP. 36.—FINALE.

ALLEGRO MOLTO.

(𝅗𝅥 = 152.)

Preliminary Note

Although this movement is highly developed, its rondo-form induces lightness of character; to which lightness of treatment in the sections contributes in various ways. As Berlioz says, this finale is a second scherzo in duple measure; and he adds that "to hear the different instruments disputing the possession of some portion of a motive which none of them executes entirely but of which each fragment becomes in this way coloured with a thousand different tints in passing from one to the other one might easily indulge the fancy of being present at the fairy gambols of the graceful spirits of Oberon."

The individuality, however, is not confined to these features, nor do they even form its principal cause. Of themselves, for instance, they could not have rendered this movement the puzzle it was when first introduced. The public of that time looked upon humour and grace as requiring to be associated with sweetness and propriety; so that ideas of reckless and audacious character when treated capriciously produced upon them the effect of being, to a certain degree, absurd. Humour had to be redolent of courtly wit, and grace observant of etiquette before it could secure their favour; which is not surprising when we consider the servility of musicians up to that date and the manner in which they had always pandered to aristocratic taste.

The feature of this music is that it recognises no such conditions; and, notwithstanding that the treatment is so capricious, it is in the ideas themselves that we discover its peculiar originality and force. Beethoven's humour is manly and strikes home whether we will or no; so that, as Grove says, the public of 1803 were compelled to listen to it, even against their æsthetic judgment and sense of propriety. Sometimes, however, the prudery of the period made a show of open resistance, as, for instance, when Kreutzer ran off, stopping his ears, at this very symphony. But even in our own day, it is not the educated musician who befriends the composer who is true to nature. As Berlioz says, the public does not ask whether such and such a modulation bears a due relation to some other one, but simply perceives that certain characteristics produce a strong impression. It may be slow to perceive; but, when once it does so, the outcome is inevitable. Thus, at the "Concerts Spirituels," the people rose in a body with vociferous cries for the repetition of portions of this symphony which at first they had

received with coldness. There is, however, one danger attending all this, and that is in supposing the popular verdict securely in favour of anything by which it may be sensuously impressed. Such impression to be permanent must be part of the natural utterance given to a noble conception; and it is this especially which the compositions of Beethoven so abundantly prove

Natural utterance can never be separated from symmetrical arrangement of ideas, and the audacity of Beethoven must never be taken to extend to any interference with this principle. The present rondo, including the coda, is in four sections, and in the main therefore conforms with accepted conditions. But its second section by its freedom approximates to a Durchführung, and its third section by adhering to the material of the first is practically a return. Moreover, though the coda section extends to an extraordinary length and introduces much that is altogether new, this departure from convention is no infringement of good order; as perfect coherence reigns throughout and the new matter of the coda is so adroitly wedded to the principal motive of the leading subject that it might easily be construed as a fourth section and the coda proper relegated to the last forty bars. It is the spirit, not the letter of the form which Beethoven is careful to observe. The pedants continued to grumble as long as the world would listen to them; but their protests are now only remembered as one of the curiosities of musical history.

Form

The same independence is observable on a smaller scale in formation of the periods. Thus the first subject consists of a separate phrase of two bars followed by one of four; the vigour of the first contrasting with the lightness of the second and the whole (as occupying six bars) being a graceful

Material

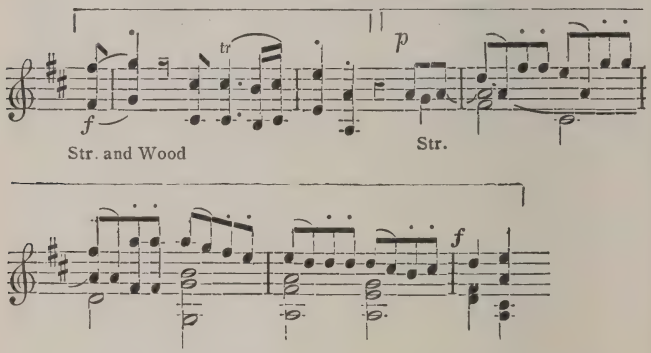
RHYTHMICAL TABLE.

Ex. 105. Op. 36, Finale.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegro molto	1st section	1st subject (a)	12	(2 + 4) 2	12
		1st subject (b)	7	2 × 4 — 1	19
		Bridge	6	2 × 3	25
		1st subject (c)	18	4 × 4 + 2	43
		Bridge	8	4 × 2	51
		2nd subject	32	4 × 8	83
		Bridge	14	{4 + 2} {4 × 2}	97
			10	4 × 2 + 2	107
Totals.			107		107
	2nd section	1st subject	11	(2 + 4) 2 — 1	118
		1st subject (free)	38	2 × 19	156
		Bridge	8	4 × 2	164
		1st subject (free)	12	(4 + 2) 2	176
		Bridge	8	4 × 2	184
Totals.			77		184
	3rd section	1st subject (a)	12	(2 + 4) 2	196
		1st subject (b)	7	2 × 4 — 1	203
		Bridge	6	2 × 3	209
		1st subject (c)	18	4 × 4 + 2	227
		Bridge	8	4 × 2	235
		2nd subject	32	4 × 8	267
		Bridge	14	{4 + 2} {4 × 2}	281
			12	4 × 3	293
Totals.			109		293
	Coda section	1st subject	12	(2 + 4) 2	305
		Bridge	6	4 + 2	311
		1st subject (c) free	10	4 × 2 + 2	321
		1st subject (c) free	16	4 × 4	337
		Free	65	4 × 16 + 1	402
		1st subject (free)	13	4 × 3 + 1	415
		1st subject (free)	27	4 × 7 — 1	442
Totals.			149		442

departure from square-cut duple character. The first two notes form a reminiscence of the "semitone figure" of the larghetto*; which, on account of figuring also in the scherzo† and now reappearing, may be deemed a feature of the whole symphony. The student will find it extremely interesting to note the use made of this figure throughout the movement and its influence in binding together different sorts of material. Thus the

Ex. 106. Op. 36, Finale. First subject (*a*).



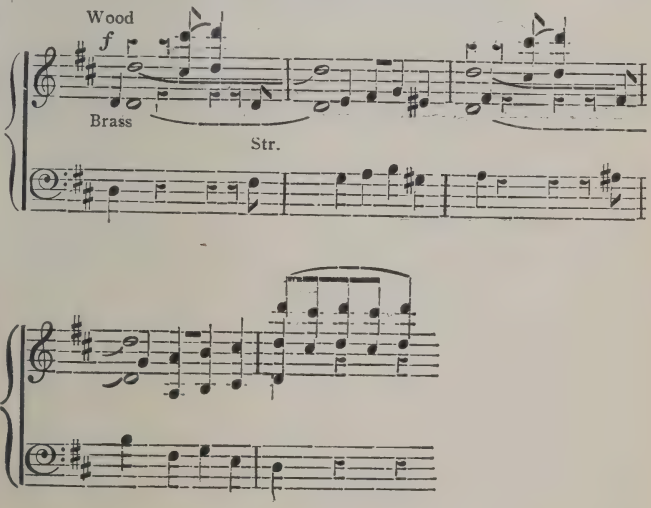
next portion of this subject would not, without it, appear particularly congruous in view of the solemnity of the brass holding notes; but its flippancy both provides a humorous contrast to the *sostenuto* and makes it clear that the whole is really one subject. At the same time it must be confessed that the bridge passage which now leads to the second subject merely fills the gap appropriated to it; being one of those old-time features to which the first two symphonies are fre-

* See Ex. 85, 89, 93.
† See Ex. 97, 101, 103.

quently subject, and which scarcely seem as if they could have proceeded from the same hand as the more pregnant portions. The resemblance to Mozart and other masters of the period will be immediately noticed.

The result of this uninspiring passage is not merely that the space it occupies is unworthily filled but we cannot experience the same pleasure from what follows as if it were logically introduced.

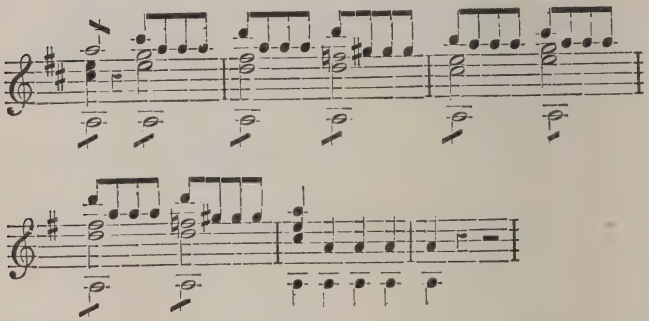
Ex. 107. Op 36, Finale. First subject (*b*).



The next branch of the subject is more like an independent theme; for which, however, being still in the tonic, it can scarcely be intended. On the other hand its development exceeds what we should expect from an auxiliary motive. However it may have been regarded by the composer he has paid it the deference of a bridge-passage both before and after; besides repro-

ducing it in his return groups of the third section, and giving a free working of it in the fourth. Considered as a third branch of the first subject it is in great contrast to the remainder and for the time being suspends the fiery vigour which, as if waiting to emerge from restraint, breaks out immediately upon its final note. The movement does not, upon the whole, seem to have benefited by this item of material; which, though pleasant and treated with an easy contrapuntal grace,

Ex. 103. Op. 36, Finale. Bridge to Second subject.

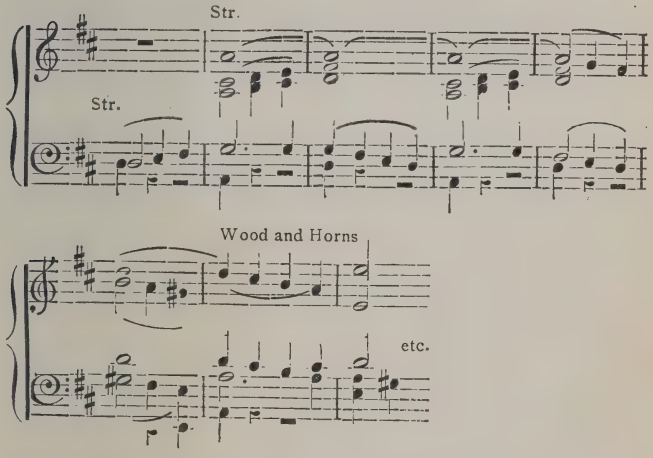


never seems to have quite recovered from the manner of its introduction. Moreover, the bridge passage which, upon its conclusion, serves to pass into the second subject is also one in which we fail to recognise the true Beethoven. It is upon a pedal bass and derives its energy from the well-worn expedient of doubling the motion. This entire episode is the weakest part of the finale, its principal merit seeming to be to throw the more masterly portions into greater relief.

The second subject however tells a widely different tale. It not only possesses the initial force of a contrast within itself consisting of a sprightly string figure against *cantabile* and *sostenuto* wind parts, but,

as events prove, the capacity to inspire novel treatments of the first subject. To that must be added that it lends itself to felicitous statement in major and minor, and, if we are right, has also much to do with instiga-

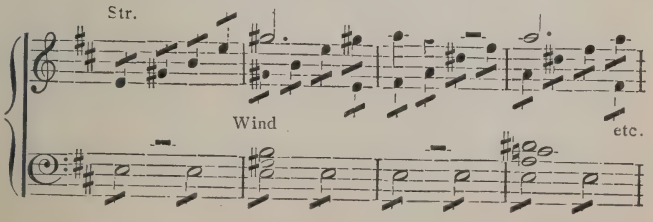
Ex. 109. Op. 36, Finale. First subject (*c*).



tion of the magnificent coda with which the movement concludes.

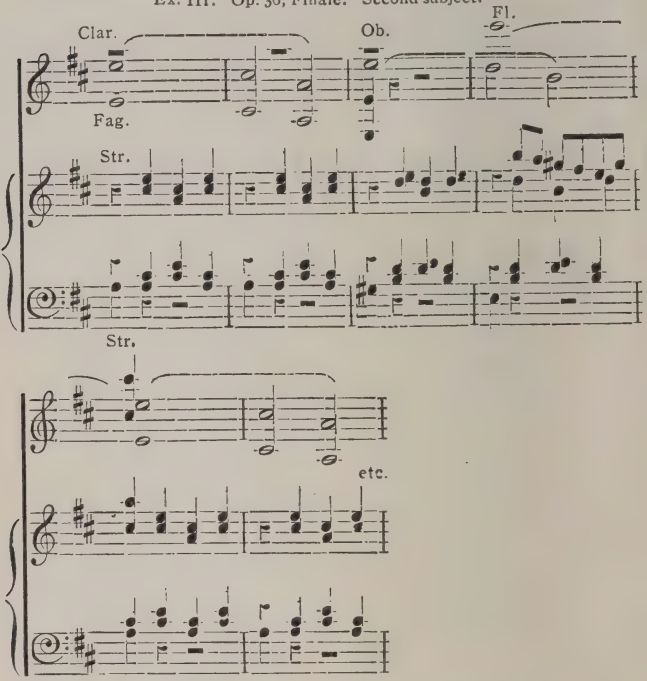
After statement in the minor, the course of this subject is unfortunately interrupted by a bridge-passage

Ex. 110. Op. 36, Finale. Bridge to Second subject.



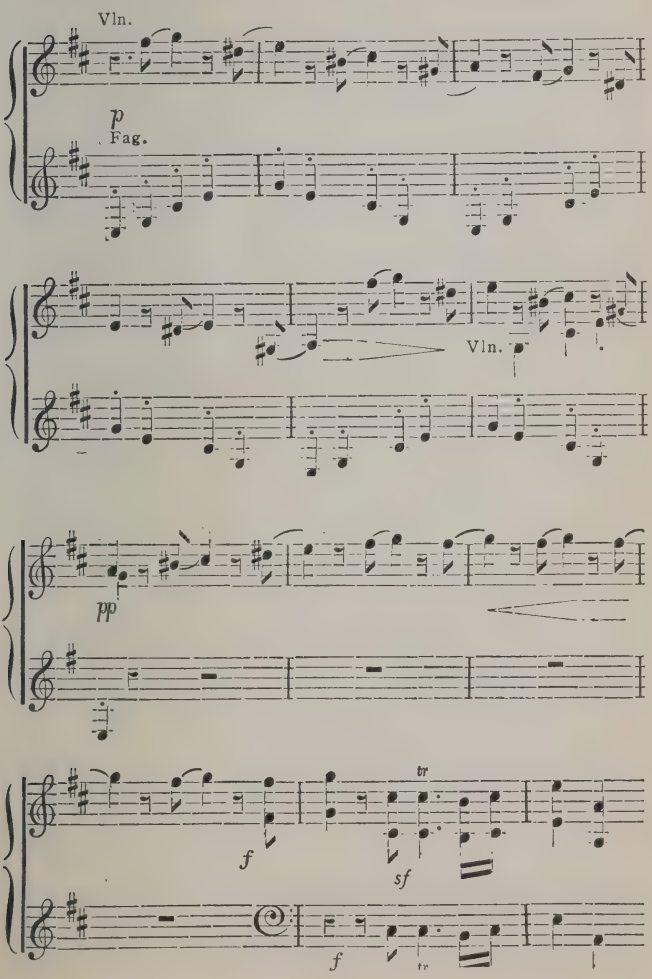
of similar character to the two already referred to and occupying twenty-four bars. It is however instructive to note the influence of strong material, even in such a case, as exemplified in the following manner. The figure employed for the bridge is a mere bass arpeggio

Ex. III. Op. 36, Finale. Second subject.



covering a tenth; but, when the passage is little more than half-way through, the bassoon takes up this motion in the spirit of the string parts of the second subject. Thus, with aid of the first violins (in a tripping accompaniment formed of the "semitone motive"

Ex. 112. Op. 36, Finale. Conclusion of bridge to Second section.



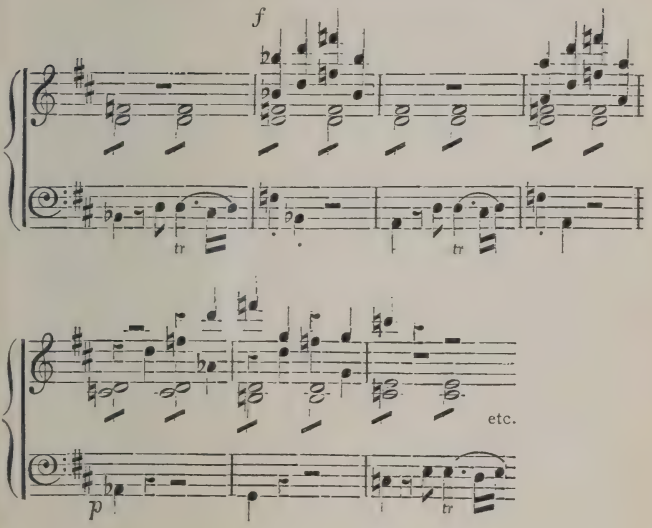
of the first subject) the bridge-passage, notwithstanding its weak beginning, is converted into a lovely return to the principal theme for the second section.

In this section the first subject proceeds for only eleven bars by way of repetition. The treatment then occurring is first drawn from its own resources, but these are very soon added to by those of the second subject. The latter, as has been pointed out, are of twofold character; and nothing could better show Beethoven's thoughtful method than the fact that he has used the *sostenuto* feature of this subject to smooth imitations of the florid four-bar phrase of the principal theme, and its sprightly string figure to contrast with the vehement two-bar opening.

Ex. 113. Op. 36, Finale. New treatments of first subject.
(*a*) Based on its own material.

Ex. 114. (*b*) Based on sostenuto feature of second subject.

Ex 115. (*c*) Based on string figure of second subject.



These three treatments occupy forty-nine bars, and are followed by a working in *stretto* of the "semitone motive" of first subject; preceded by a short bridge passage of no greater moment than those already instanced, though of quite different character. It is also followed by a bridge joining it to third section; of similar character though not so good as that which joined the first and second sections. What we have called a working in "stretto" is extremely simple, but derives a highly characteristic effect from the contrast of wind and string.

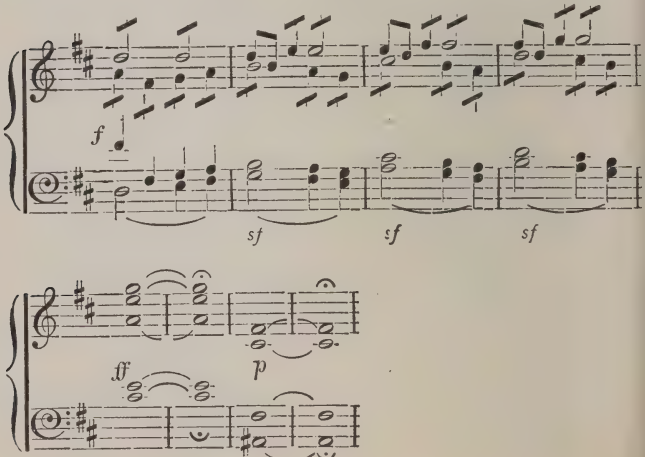
The third section will require but little notice; for the reason that it is, as already stated, a practical return of the first. So close is the adherence to former material that, with the exception of the second subject

being now in the tonic, and of the trifling adjustments necessary to pass to and from that key, there is absolutely no change. This brings us therefore to the coda-section—a very different matter.

Ex. 116. Op. 36, Finale. "Semitone motive" used in stretto.

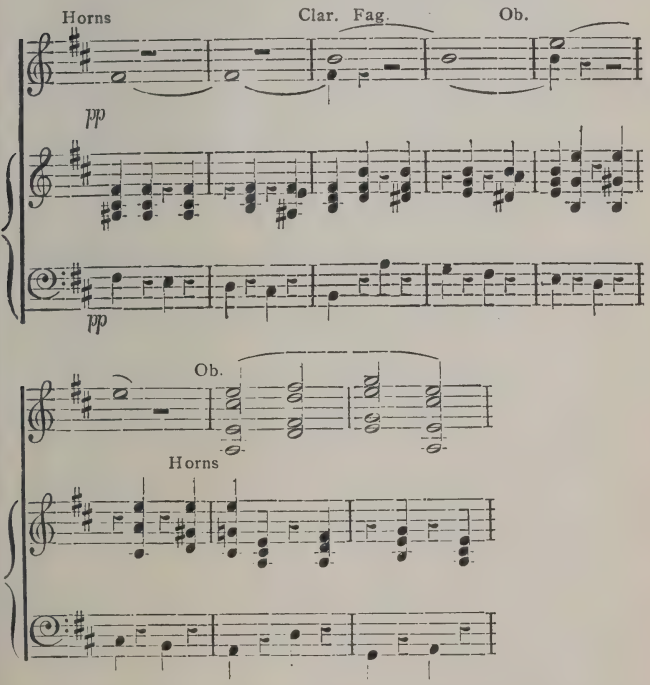
The repetition of original matter in this case extends to only eight bars from which alone we may infer some serious purport. But the quickening of the rhythmic pulsations which now takes place is merely the prepara-

Ex. 117. Op. 36, Finale. "Warning" passage of last section.



tion for an enthusiastic working of first subject (a) and (c) for some forty bars; when a double pause is reached which seems like a double warning to leave everything which we have hitherto heard behind us. The beautiful road which we have now to trace must surely have

Ex. 118. Op. 36, Finale. Coda use of descending bass.



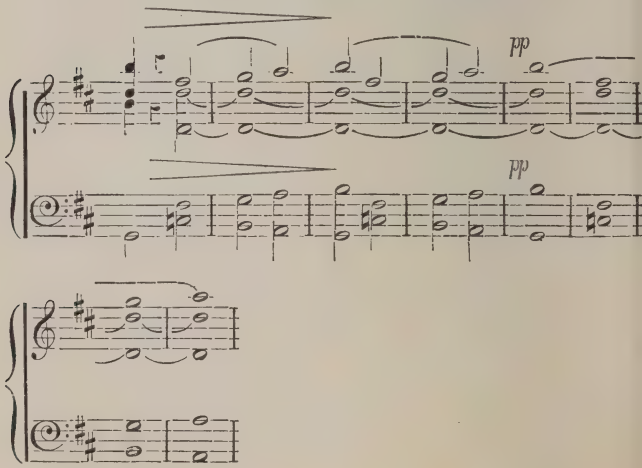
been intended by Beethoven to complete the section; which would be of normal dimensions if reckoned on to the final entry of the subject at bar 403. But none will have it so, and we must needs fall into the common view.

Features of note now literally crowd upon our a
tention—features which are in most cases a happy com
bination of new and old. For instance, the sprightl

Ex 119. Op. 36, Finale. New phase of semitone motive.

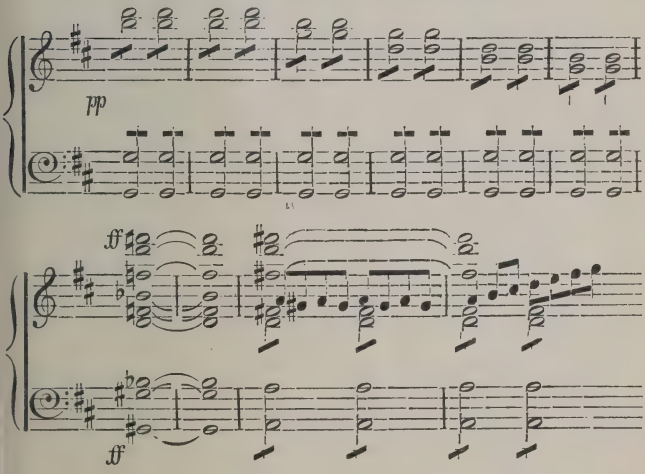
alternations of upper and lower strings remind us o
the string figure of second subject, especially as the
are set against a wind *cantabile*. That is old, but th

Ex 120. Op 36, Finale Augmentation of sostenuto motive.



ever-descending bass is new. And the "semitone motive" which until now has been so restless is stationary, while the bass still moves on. And the *sostenuto*, which has hitherto depended for its rhythmisation upon the pulsations of an accompaniment, now not only draws itself out upon a long pedal, but is absolutely augmented into semibreves, *pp*, which stand quite alone.

Ex. 121. Op. 36, Finale. Approach to conclusion.



The whole is moreover so calm and hushed—so different from what has gone before, and yet so reminded of it, that it begets a certain air of mystery. We seem to have travelled much farther from the fiery rondo than the mere number of bars would imply; but we are soon to return to its region—not however by the way we came, for our return is to be sudden. Only a few bars of quaver motion on the chord of G for strings alone, *pp*; when, without even a premonitory *crescendo*,

the whole orchestra bursts upon a discord *ff* lasting for two bars, and lands us in the very thick of the turmoil preparatory to the close. From hence, for a time, all is rapid motion. The air seems full of fugitive allusions to what has gone before. Yet another pause, another hushed reference to the descending bass motive, another recall of the first subject, and with one full period of rushing cadence-matter the symphony is over.

Conclusion

One of the most remarkable traits of this work is its freedom from all trace of the depression to which Beethoven at the period of its composition was subject. This may be partly due to its material having been already to a large extent collected; but it also testifies to his marvellous strength of will intolerant of all obstacle.

Another noteworthy feature is the combination here presented both of respect and contempt for conventionalities of the period. At this distance of time it is natural that matters falling under these heads should no longer excite surprise; if only for the reason that we can now regard Beethoven's entire career and perceive the exact place occupied in it by works of a transitional kind. But there are some traits which must continue to mystify us; and particularly the weak passages often used to join the several items of material. There is also the strange association of a Larghetto of old-time beauty in its highest state of refinement with a Scherzo both new and unrefined—of crude episodes in the Finale with the revelations of its Coda section, and so forth. We know that in spite of fits of dejection Beethoven's mental vigour left nothing to be desired; for logical treatment of material and finish in the instrumentation alone sufficiently prove that. It seems reasonable to suppose therefore that the inequalities observable have their origin in a combination of causes;

these being firstly the state of looking forward to a new style whilst still markedly under the influence of the old, and secondly the working into one symphony of ideas collected at different times and emanating from different moods.

With this symphony we see the last of the old school, which thus departs with a glory not altogether its own. No other symphony of the nine can compete with No. 2 for that peculiar affection and interest which attaches to it as herald. Even its weaknesses are not to be regarded as those of other works; for they are but inevitable symptoms of the change by which the world was so largely to benefit.

The finale contains 412 bars, played straight through without repeats. It is in alla breve without changes either of key or bar value. The modulations are all transient and do not occur with any great frequency. The rhythm is invariably duple with few cases either of extension or contraction of the phrase.

Epitome

Ex. 122. Op. 36, Finale. Outline.

FIRST SECTION.	2ND SECTION.	3RD SECTION.	CODA-SECTION.
107	77	109	149
I 51 II 56	I	I 51 II 58	I 44 free 105

SYMPHONY No. 3

THIRD SYMPHONY

(THE "EROICA.")

Op. 55.

Key.—E flat (second movement in C minor).

Dedication.—To Prince Lobkowitz.

Score.—Two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, two drums.
First and second violins, viola, violoncello and double-bass (two lines throughout).

Movements.—I, Allegro con brio.
II, Marcia funebre (adagio assai).
III, Scherzo (allegro vivace).
IV, Allegro molto, Poco andante and Presto.

Date.—1804.

SYMPHONY No. 3.

OP. 55.—FIRST MOVEMENT.

ALLEGRO CON BRIO.

(♩. =60.)

Preliminary Note

THIS is the second instance of Beethoven's use of a descriptive title, the first having been the "Pathetic" sonata for piano solo. The only other similar case of really great importance is that of the "Pastoral" symphony; though the piano sonata, "Les Adieux, l'absence et le retour" may also be cited as a prominent application of "programme principle." The ninth symphony might also be regarded as standing in some relation to it—assuming it to be correct to construe the choral section of the Finale on Schiller's "Ode to Joy" as the culmination of a symphony devoted to various phases of the one idea. Other descriptive names are either those of quite unimportant compositions, *pièces d'occasion*, or single movements of larger works. The familiar titles of "Pastorale" and "Appassionata" as applied to piano solo sonatas are spurious and therefore do not bear upon the question.

The special circumstances attending the composition of the "Eroïca" symphony are so well known that description for its own sake is unnecessary, though reference to them is absolutely essential to the understanding of the work. Beethoven's politics seem to have resembled his religion; for, on the one hand, though nominally a Catholic he subscribed to no creed; and, on the other, though republican he was no propagandist. Just as his religion was to love and fear God, so his only political principle was to love and benefit humanity. We shall not be far wrong in assuming the two in his mind to have been almost as one, and the feeling produced in him by the French revolution to have been free of all malice against a class and heeding only the people's welfare. This amply explains his admiration for Napoleon Bonaparte, who at the time of the composition of this symphony was merely First Consul of the French Republic. We are told by Schindler that the principles of Plato's Republic were transfused into Beethoven's flesh and blood, that he wished all institutions to be modelled upon Plato's plan, and that his admiration for Napoleon was based upon the belief that, as First Consul, he had no other design than that of republicanising France upon those principles.

All this merely implies however that Beethoven might be supposed ready to honour Napoleon if occasion served, and not as some think that he spontaneously sought such occasion. The "Eroïca" in fact might never have been written but for the suggestion of General Bernadotte, who was at that time French Ambassador to the Austrian Court; and who, knowing Beethoven's sentiments, expressly asked him to write the work. The distinction is important on account of its bearing upon elucidation; for, had the idea been Beethoven's originally, it would have been far more natural to expect a "programme" for it than in the case of his

merely acceding to a request. The heroic style entirely befited Beethoven both as a man and a musician. There was no need for him to go out of his way any further than to give the work a superior importance by its seriousness and amount of development. "Programme" conclusions drawn therefore from heroic traits of the symphony are entirely misleading; though we can readily believe that Beethoven's inspiration was quickened by admiration for his hero and that the zeal with which the work was undertaken contributed to its grandeur.

The result of what we thus believe to have been a misconception is that people have always been puzzled to account for the details of this symphony, and especially for the character of the last two movements. The "programmes" are so various and conflicting that some of them must obviously be quite foreign to the composer's intention, and all are equally lacking in real evidence for their support. Apart from authority however they possess an interest; for which reason the subject will be alluded to as occasion may seem to require.

The events subsequent to composition of the symphony have naturally only historic interest and are very generally known. Beethoven's disgust on hearing that Napoleon had assumed the title of Emperor in May, 1804, caused him to tear up the title of the symphony upon which the name of Bonaparte had been written and to beget such a contempt for his former hero that he remained silent on the subject of the origin of the work until 1821, when news of Napoleon's death arrived from St. Helena. We are indebted to that occasion for the only words which ever escaped him as to the direct meaning of any of the movements. In allusion to the death he said:

> I have already composed the proper music for that event,

with evident reference to the Funeral March, as such. Clearly, however, this does not explain the position of

the Funeral March as second movement of the symphony with a scherzo to follow—a position which many have tried to explain, but with indifferent success.

Of the symphony itself, it is difficult to speak in adequate terms without the appearance of extravagant eulogy, so that for ourselves we prefer to depend upon the course of analysis for opportunity to express opinion. A few leading views will however be useful to the reader as preparation for detail of the work. Thus, Sir Hubert Parry tells us that the composition of the "Eroïca"

was altogether an epoch in the history of the symphony, for all the greatest works which had appeared before it were mere shadows by its side in point of emotion and breadth and poetical interest. Many had been perfect in respect of artistic workmanship, and balance of beautiful form, but composers of the previous century had never even aimed at such degrees of force or such variety of interest.

The following is by Sir G. Grove.

The two earlier symphonies belong to the old order. The "Eroïca" first shows us the methods which were so completely to revolutionise that department of music—the continuous and organic mode of connecting the second subject with the first, the introduction of episodes into the "working-out," the extraordinary importance of the Coda. These in the first movement. In the second there is the title of "March," a distinct innovation on previous custom. In the third there is the title of "Scherzo," here used in the symphonies for the first time, and also there are the breadth and proportions of the piece, hitherto the smallest of the four, but now raised to a level with the others; and in the Finale, the daring and romance which pervade the movement under so much strictness of form. All these are steps in Beethoven's advance of the symphony; and as the earliest example of these things the "Eroïca" will always have a great historical claim to distinction, entirely apart from the nobility and beauty of its strains.

Kretzschmar refers to the two earlier symphonies as "distant relations"; adding that there are no works to fill the gap between them and the present. He further considers that, until the ninth, Beethoven never really

surpassed the "Eroïca"; and he mentions that this was also the master's own opinion.

Wagner, as might be expected, regards it as a "tone-poem"* and as such requiring elucidation.

Of adverse opinion it is scarcely necessary to speak; for the reason that it is entirely confined to the early days of the work and serves no purpose but that of amusement. It would seem, moreover, scarcely justifiable to deride the early misconception of a work so greatly in advance of anything then known.

So far as the general scheme of this first movement is concerned there is little except its extraordinary dimensions to distinguish it from that of other symphonies. The relative length of the Durchführung is greater, certainly, than usual—indeed in actual length it equals an average entire first movement. But this alone cannot be reckoned an innovation; length of Durchführung having always been more or less at the composer's discretion. Yet, in spite of selection of its contents having also been considered free, the appointment of a *special subject*, for service in Durchführung and Coda exclusively, might be regarded as new. The point, however, is insufficient to disturb our conclusion that the movement's new departure is not in respect of form.

Form

The material is scarcely so varied in number of items as we should be prepared to expect; the extraordinary fertility of the subjects only becoming apparent as treatment proceeds. This fertility may have taken its rise not altogether from inspiration attending the act of composition, but largely also from extreme care exercised in the choice of theme; for

Material

* His views are set out at length in a special article on the subject contributed to the "Neue Zeitschrift für Musik" in 1852.

Beethoven was probably aware before working up his detail of the possibilities afforded.

RHYTHMICAL TABLE.

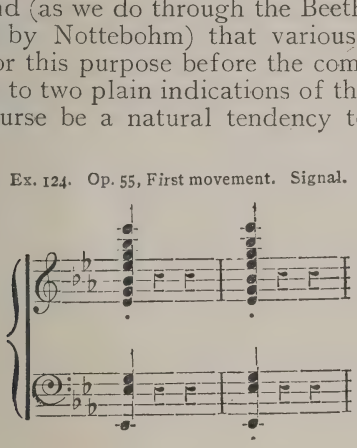
Ex. 123. Op. 55, First movement. First section and Durchführung.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegro con brio	1st section	Signal	2	2	2
		1st subject	12	4 × 3	14
		,, ,,	22	4 × 5 + 2	36
		,, ,,	8	4 × 2	44
		1st motive	20	4 × 5	64
		2nd motive	18	4 × 4 + 2	82
		2nd subject	26	4 × 6 + 2	108
		Free (integral)	23	4 × 5 + 3	131
		3rd subject	16	4 × 4	147
		Bridge	6	4 + 2	153
		1ma Volta	2	2	155
Totals.			155		155
	Durchführung	2da Volta	2	2	157
		Bridge	12	4 × 3	169
		1st motive	12	4 × 3	181
		1st subject	8	4 × 2	189
		1st subject / 2nd motive	34	4 × 8 + 2	223
		1st motive	16	4 × 4	239
		1st motive / 2nd motive	8	4 × 2	247
		Free	40	4 × 10	287
		Special subject	16	4 × 4	303
		Free on I	22	4 × 5 + 2	325
		Special subject	16	4 × 4	341
		Free on I	28	4 × 7	369
		Bridge to I	32	4 × 8	491
Totals.			246		491

The very first beat brings its illustration of this with two full chords as "signal." We have so named these chords in our chart because of their being detached from, and therefore forming no real part of the movement. That they should both be tonic chords shows

the composer's conception of *breadth*; for, had they presented any other harmony, their force as a call to attention would have been diminished. It is not surprising to find (as we do through the Beethoven sketch-book issued by Nottebohm) that various experiments were tried for this purpose before the composer finally settled down to two plain indications of the key. There would of course be a natural tendency to regard the

Ex. 124. Op. 55, First movement. Signal.

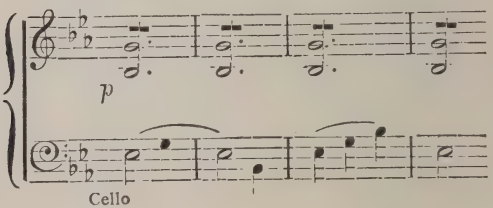


use of such elementary means as *infra dig*, and we have really not the right to penetrate into such a matter. Still, as we can scarcely help sharing in the common knowledge, we may at least put it to the use of proving that Beethoven used these two plain chords for the express purpose noted.

To dwell upon this simple point might seem superfluous if the matter ended here, but it does not do so. Henceforth we find Beethoven so completely approving of the idea of using a few detached bars for the purpose of merely calling attention that he frequently reverts to it for the opening of important movements. Thus the finale of this symphony opens with eleven bars which in no sense form part of the movement, but are only there for the purpose of ushering in the integral contents. The introduction of the Fourth Sym-

phony has one bar, and the Allegro which follows it four bars for the same purpose; besides the Adagio which has one bar. Everybody knows the marvellous "signal" with which the Fifth Symphony begins, and the celebrated Allegretto of the seventh is also an example of the use of this expedient, as well as the finale of that symphony. The eighth, though comparatively an unambitious work, gives a preparation outside the rhythmic scheme for its two middle movements, and the ninth is also remarkable in the same sense. It will be seen therefore that the opening

Ex. 125. Op. 55, First movement. First subject (*a*).

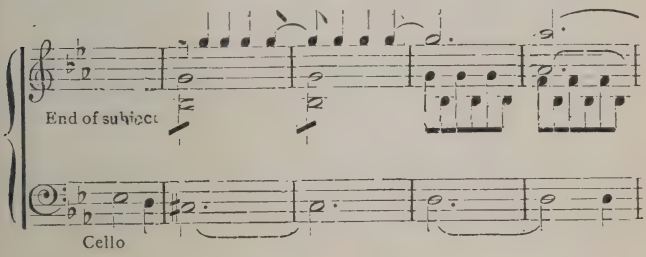


of the "Eroïca" by this means, however simple it may appear to those who do not go into the question, is the setting of a precedent of which Beethoven so completely approved that he followed it ever after.

The first subject consists, to begin with, of only four bars; which again assert the tonic and therefore predict the breadth of the movement. Moreover evidence is not wanting that the whole of the first rhythmic group of twelve bars is purposely devoted to establishment of the key; because, at the return, though the dimensions of this group are then approximately observed, only its prime contents are kept and the cadence is then in F, instead of E flat as in the first instance. Even on this account the first statement of first sub-

ject would be remarkable; but it is still more so on account of the intervention on each occasion of a discord and resolution* converting into twelve and ten bars respectively† what would otherwise fall naturally into an eight-bar formation. The effect is to fix the subject proper in the mind of the listener by isolating it, and thus leaving him with the impression of these four important bars only; bars which Beethoven immediately afterwards proceeds to work into a powerful sequence. The whole forms such a

Ex. 120. Op. 55, First movement. Intervening discord of *à la* subject.



commanding method of securing attention to a particular phrase that it cannot be studied too closely; and for this purpose we shall give opportunity for comparing the first statement with the return. In the first statement the intervening discords occupy four bars but in the return only two—these being the first two of the example. It follows that in the first case the conclusion is in E flat, whilst as to the second the composer has a comparatively free choice.‡ We know

* Bars 5 to 8 and 406 to 409.

† Bars 3 to 14 and 402 to 411.

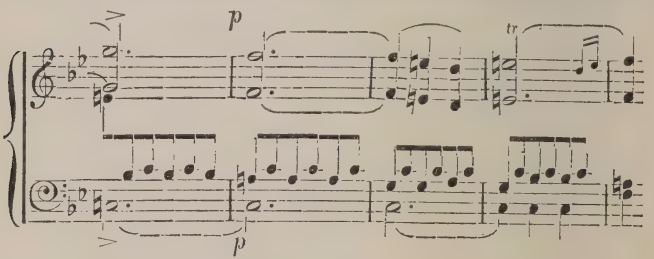
‡ In the second case only the first two bars are used, which being upon diminished seventh harmony offer a choice of resolution.

already that he passes into F; but upon whatsoever key his choice might have fallen it would have afforded him opportunity for the display of fresh resource in development. We are therefore witnesses of the double

Ex. 127. Op. 55, First movement. Tonic cadence of first rhythmic group,

advantage resulting from this method. Firstly the subject is firmly fixed in the listener's mind and the key as firmly established; and secondly the return, though losing nothing as a return, is provided with new opportunities. Doubtless to many composers

Ex. 128. Op. 55, First movement. Cadence of corresponding group of the return.



these opportunities would have been of no avail: in fact many seem delighted to get back to the return in order to relieve themselves of trouble by repetition.

But that has nothing to do with the case of Beethoven; who, from the moment of his cadence in F, starts upon a new campaign.

The assertion is therefore justified that the first group is devoted to the establishment of the key, and is to that extent preludial. But the reader must now prepare himself for another extraordinary feature.

Not only is the first group preludial, but the next group of twenty-two bars ($4 \times 5 + 2$) is also preliminary to the grand entrance. Such colossal dimensions had of course never before been dreamed of; and, even if they had, the man would still have been wanting with sufficient power to handle them. Even at the present day their correct apprehension is far from general; the appreciation of this work being more frequently based upon intuition than upon exact knowledge. For that reason the point must now be made clear.

The "twenty-two group"* starts in E flat on the first occasion, so that its "preliminary" character is thus liable to pass unobserved. But on the second occasion the group which occupies precisely the same position in the rhythmic scheme starts in F; which renders it quite impossible to attribute to it any other function than that of preparing the way. It really does the same thing on both occasions, though we are indebted to the second for making the fact clear beyond all manner of doubt. Even on the first occasion, however, the light instrumentation suffices for the initiated; the holding back of trumpets and drums until bar thirty-seven being ample to reveal the composer's intention. Yet, as mentioned, it is extremely useful to be able to clinch the conviction to this effect by appealing to the delay of tonic entry at the return.

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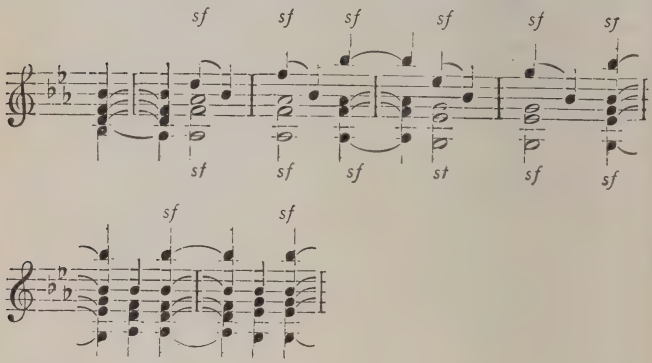
* Beginning with bars 15 and 412 for first statement and return respectively.

It is also instructive to note the different course of this "twenty-two group" on the two occasions. On the first, the composer, being already in E flat (the domination of which key he will certainly do nothing to disturb) falls back upon rhythmic displacements in order to provide the requisite excitement and interest. He does not do this on the second; for the obvious reason

Ex. 129. Op. 55, First movement. Rhythmic displacements.



that he has then an interesting modulation on hand which he naturally turns to splendid account. From F he passes (by sequence based upon the theme) into D flat, whence by the aid of a splendid *crescendo* he rushes forward to join in the grand pronouncement.

Berlioz seems to have been the only critic, if not to discover, at least to publish, the fact of the real entry of the theme being deferred; and even he makes no attempt to account for it. He says:

> The energetic theme which forms the foundation of this Allegro does not at first present itself in its entirety. Contrary to custom the composer, in commencing, has only allowed us a glimpse of his melodic idea; it does not present itself in its full effect until after an exordium of some length.

He also remarks upon the rhythmic displacements; but also without giving any reason for their introduction.

The rhythm is particularly remarkable by the frequency of syncopation and by combination of duple measure; thrown by accentuation of the weak beat into the triple bar.

That Beethoven should use these displacements once only in the movement, is, considering his keen sense of unity, unthinkable; and especially in view of the prominent position of their first appearance. He has reserved for them precisely the situation we should

Ex. 130. Op. 55, First movement. Modulative approach to theme on return.

expect; that being the climax of the Durchführung, where rhythmic excitement is also of the first necessity. The similarity between the two cases is also increased by the fact that here again we are waiting for an important entry—that of the new special subject used

exclusively for Durchführung and Coda; which is not only a great feature of this movement but one of the new departures which go to form the glory of this symphony. It is fortunate that the criticism of the work should be facilitated by a coherence rendering obvious certain points the reason for which would be otherwise difficult to fathom, and the use of these displacements for the Durchführung climax offers of this a most excellent example.

Where rhythmic excitement is alone in question the claims of melody and harmony are for the time being in abeyance, the whole orchestra resolving itself into one vast rhythmic instrument. Nothing could therefore more greatly prove the intention of the composer in this respect than the final beating out of his rhythmic emphasis regardless of what Joachim used to call "Klangreiz" or *sound-charm*. It would have been impossible therefore for Beethoven to tell us more plainly the manner in which he regarded this device than he has done in the final burst before the new subject where as Berlioz says,

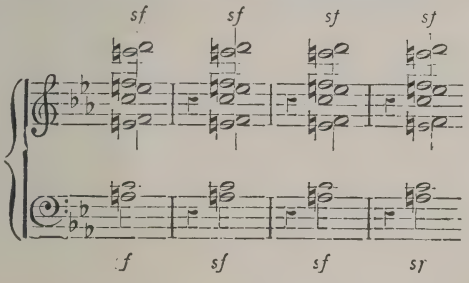
> rude dissonances present themselves rendering it impossible to repress a sensation of fear at such a picture of ungovernable fury.

That the expression "rude dissonance" is no exaggeration may be judged by the fact that the first violins strike F natural (minims, *ff* and *sf*) in octaves against E natural for second violins and violas, also in octaves; and this not once but four times in succession, with a rest between each—giving to each a renewed force; intensified moreover by the entire wind including brass even to the trumpets, joining in.

The only remaining instance of the use of similar displacements in the movement is comparatively unimportant; but, as far as it goes, precisely of the same nature. It relates to the introduction of the third sub-

ject and therefore occurs both in first section and return; occupying four bars on each occasion and giving a duple effect which adds to the clearness of entry of the triple-time subject.

Ex. 131. Op. 55, First movement. Discords at climax of Durchfuhrung.

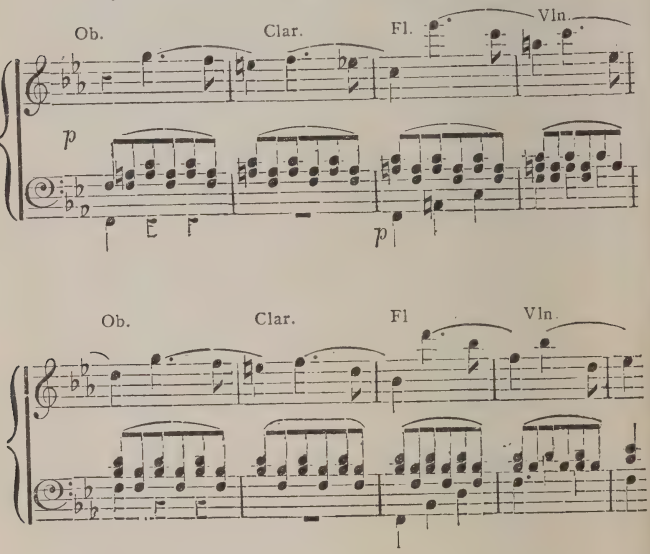


The reader will recall that this apparent digression arose from the necessity of explaining why the real entry of the first subject is deferred till the thirty-seventh bar, and that it has led to the pointing out of several differences between the first section and return. There is but one remaining difference—one which naturally follows from the explanations given—and that is that the grand entry in the first instance is confined to eight bars of the principal subject whereas in the return it extends to eighteen. The reason is of course that in the first instance the E flat key had quite sufficiently predominated; whereas, in the second, its assertion had been considerably deferred. The whole of the remainder of the two sections entirely correspond, as may be seen from the rhythmical table.

Resuming analysis therefore (as from the point represented by Ex. 129 and subsequent first subject) we come to the first intermediate motive. This immediately points to one of the great distinctions between

this symphony and its predecessors; for the motive, though contrasting with the principal theme by its gentleness, flows from it in the most natural manner. Being practically composed of only three notes it easily lends itself to distribution amongst the instruments and invites a light style of orchestration which

Ex. 132. Op. 55, First movement. First intermediate motive.

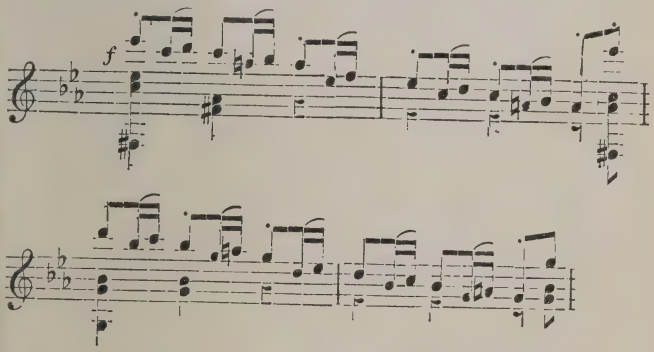


we are more accustomed to associate with the second subject. We therefore at once perceive the likelihood of another intermediate motive before appearance of the real second subject; the only alternative to which course would have been a development out of keeping with the "motive" character. This is another of the methods employed in the masterly handling of the ex-

treme dimensions of the movement—one of which the merit is rather obscured on account of our having now grown accustomed to the use of a variety of motives between the principal subjects; but which, at the time of this symphony's appearance, was an innovation.

The short development given to this motive is in the direction of strengthening into a new motive of more vigorous character and one which sets up a new source of contrast—that of variety in bar-subdivision. This expression is merely a short way of saying that within

Ex. 133. Op. 55, First movement. Second intermediate motive.

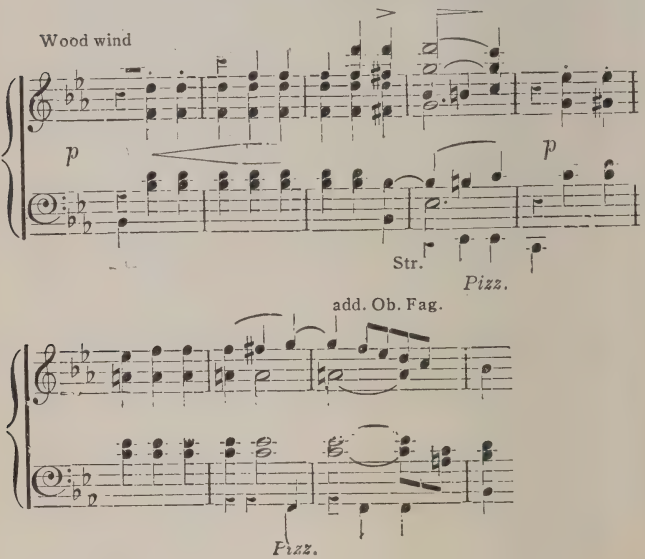


the broader rhythm a sort of filagree rhythm is introduced. The device, though not altogether new, was never before so systematically employed; the difference between Beethoven and other composers seeming to be that what they faintly touched upon by intuition he used with full consciousness and hence with greater boldness.

It should be scarcely necessary to mention that this motive concludes with full orchestral strength; as the very necessity for its appearance arose from the gentleness of the first motive. The result is that the sus-

tained *cantabile* of the second subject is thrown into relief; and the more so as it opens with the wood-wind unaccompanied, an effect not heard until now. There is a difference between the rhythm of this new subject and the others which does not appear from the table; viz., that four-bar phrases in the other cases are capable

Ex. 134. Op. 55, First movement. Second subject.



of subdivision into 2 + 2, whereas these are not so. They are closely knit and indivisible four-bar phrases; and beget on that account a far more settled feeling of repose than was obtainable from the first motive, notwithstanding its gentleness. Such calmness of mood was evidently not important to Beethoven's design; for he has only accorded to this subject a de-

velopment sufficient to its dignity as a leading theme; then hurrying away to an important episode—the first instance of free writing in which he has so far indulged. This episode though described as "free" is only so in the sense of breaking away from the subject; for it ac-

Ex. 135. Op. 55, First movement. Episode introducing third subject.

cords in rhythm with the first motive besides containing a reminder of the second. Moreover it is treated as "integral" by being faithfully reproduced in the return groups, so that we are bound to regard it as an appendage—necessary to the second subject for the purpose of providing that alternation of the strenuous and peaceful which characterises the whole movement.

The rhythmic disturbance already mentioned as immediately preceding the third subject differs in character from those of the preludial group and Durchführung by consisting of percussions at two, instead of three beats' distance. The consequence is that by its means the listener's sense of triple measure is held even more effectively in abeyance, and the entry of the third subject rendered as completely a new departure as if it were the commencement of a composition. The student has only to read the two examples representing these features consecutively to realise that this is the case.

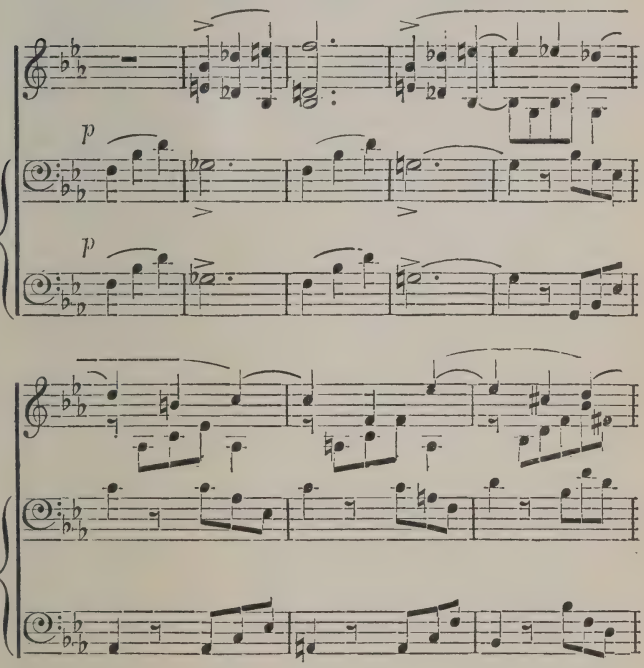
Ex. 136. Op. 55, First movement. Rhythmic displacements before third subject

The third subject produces yet another instance of the alternation of impetuosity and tenderness, reminding us of Wagner's observation upon this movement—that, in it, "weal and woe, pleasure and pain, delight and despair, directly succeed one another."* The bearing which this alternation may have upon the inner meaning of the movement is not known, the manner of this subject's entry being only alluded to as matter of fact. A mere space of eight bars is allotted to this

* "Wonne und Wehe, Lust und Leid, Anmuth und Wehmuth."

peaceful mood; these being followed by a strenuous *crescendo* restoring the spirit of the opening, from which point a short bridge-passage enables the repeat of first section to be gracefully made.

Ex. 137. Op. 55, First movement. Third subject.



This bridge-passage is also interesting as exhibiting the broad lines upon which the symphony is worked. After the third subject group it leads to the repeat in *six bars only*; but when we come to the same place after the repeat, it takes *eighteen* bars to reach the real busi-

ness of the Durchführung, which opens* with the first intermediate motive in C. The extra twelve bars seem purposely devoid of any special interest. They are practically for strings alone, *pp*; bereft of all vigour of accentuation; without anything more than the haziest reference to the subject and seem there with the single object of keeping the listener waiting. Yet, they are so remarkably successful in that sense as to constitute a feature. Without any individual effect, they derive from their position and character an influence second to that of no other passage throughout the movement. Their vocation being realised, it is impossible to listen to them without being impressed by the expansiveness of a general scheme which can thus afford to provide, as it were, an antichamber from which the audience is only admitted to the Durchführung at the composer's pleasure. The point is one which has strangely escaped general notice; but it is one upon which the student who desires to become imbued with the real spirit of symphonic form will do well to ponder.

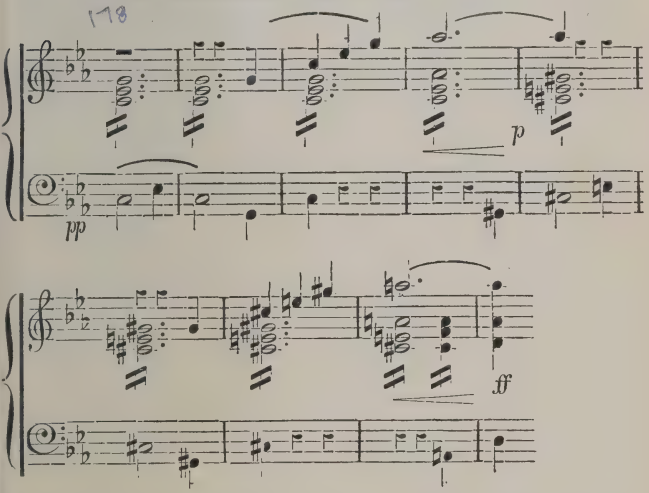
After twelve bars of the first motive in C we come upon the leading theme in C minor, as starting point of one of the finest of fine sequences—one which seems to take us in its arms and waft us under no other guidance than its own will. In discussing it there may be danger of failing, in spite of all, to do it justice: there is none of exaggerating its claims. The first eight bars are given exclusively to the first subject; which, by a semitone sequence, is taken from C minor, through C sharp minor, to D minor.

This however is but a partial opening of the door. The "sequential steps," if we may so describe them, are here but *four* bars long—a fair length, as things go, but puny in comparison with the length of those

* Bar 170.

upon which we are now to venture. Here the strides are of no less than *twelve* bars; and withal the sequential force is as strong—nay, stronger—than before. Firstly, the phrasing of the ponderous bass causes two bars to appear to us as one; secondly, the wind rhythmisation couples these bars of increased length in the same way; and to crown all we have the polished

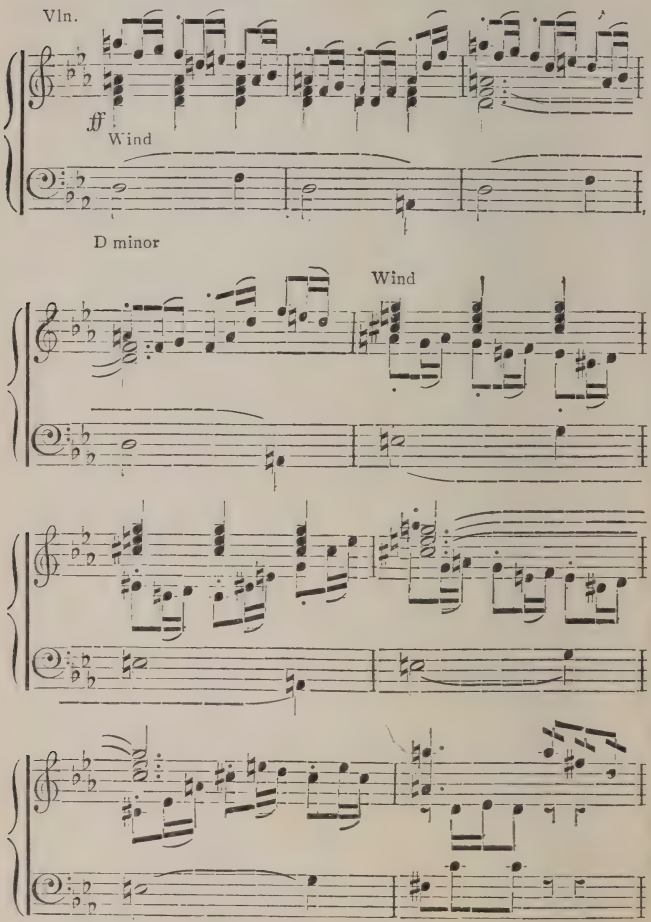
Ex. 138. Op. 55, First movement. Durchführung. Sequence on first subject.

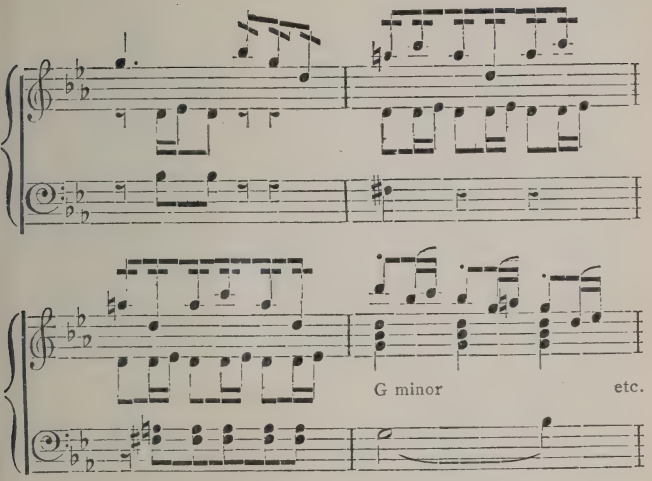


upper surface presented by the subordinate rhythms of the second motive. Our ideas are compelled to expand with those of the composer; four bars have become to us as one on account of their forming but one member of the sequence; and, the step forward being provided by a phrase of different character, we remain, notwithstanding our onward movement, solidly in one key for eight bars out of each twelve.

Two of these enormous strides naturally conduct us

Ex. 139. Op. 55, First movement. Durchführung. Broader sequence on first subject combined with second motive.





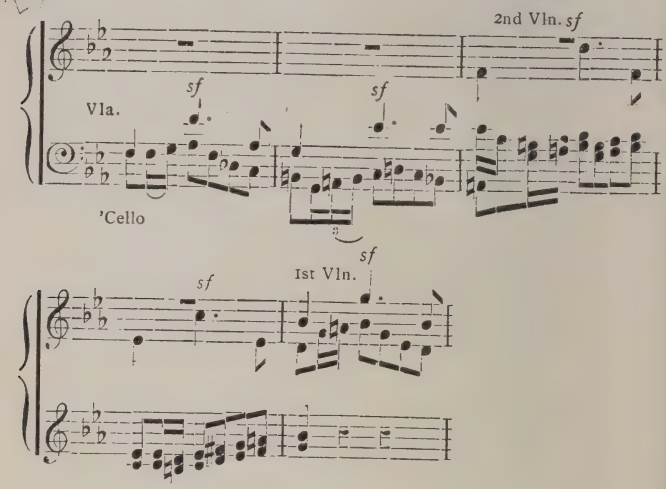
to C; from which point ten bars, conceived in the spirit of the above conclusion and modulating freely, abut upon the first motive in A flat, which now for sixteen bars receives elaborate treatment. Here there are eight bars of *fugato* in which the rhythms of first and second motives are apparently combined, but the principal object of which is evidently to culminate in the rhythmic displacements to which we have already so copiously referred, and the grand display of which is to form the climax of the Durchführung.

These displacements of the beat occupy thirty-six bars; expanded to forty by *decrescendo* chords introducing the new special Durchführung subject. They begin with a mere prominence of second beats in continuation of the *fugato*; after four bars of which they fall into the form originally adopted for introduction of the first subject*—this being continued for twenty-

* See Ex. 129.

eight bars of continually increasing orchestral force. Upon this follow the "rude dissonances"* remarked upon by Berlioz as seeming to him like "the voice of despair, and almost of madness."

Ex. 140. Op. 55, First movement. Durchführung. Fugato.



We have now reached the climax; immediately upon which, as Berlioz further remarks:

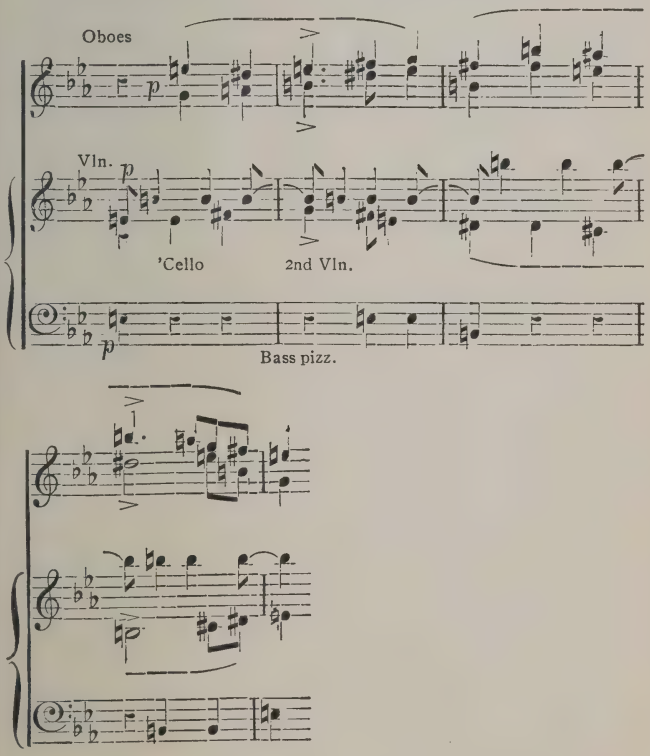
the orchestra becomes calm as if, exhausted by the excess to which it had given way its strength began suddenly to fail. The phrases are now gentle, and we find in them all that remembrance is capable of suggesting to the soul of the nature of sad regrets.

The application of the term "remembrance" is somewhat mystifying; as we have now an entirely new sub-

* See Ex. 131.

ject the introduction of which into the Durchführung is a feature of the first importance technically and probably of even greater importance æsthetically if

Ex 141. Op 55, First movement. Durchführung special subject.

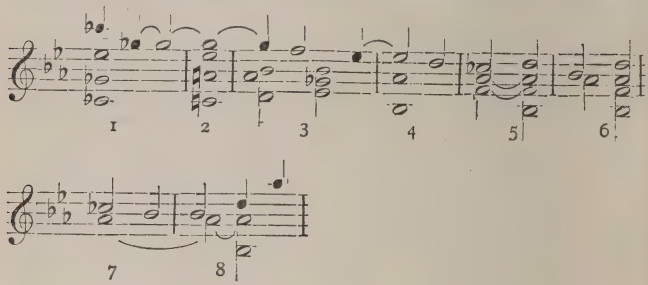


we only knew its poetic meaning. It is certainly a reaction from the rage immediately preceding—a flight to some new source of consolation. What hidden meaning there may be in the rejection of previous

themes the gentleness of which makes them seem to us as capable of ministering to the same need we cannot know; though we can quickly appreciate the beauty and appropriateness of the newcomer.

The tempestuous feeling of the first half of the Durchführung having now subsided we find ourselves introduced by the new subject to the previous alternations of mood. The theme in question accordingly occurs twice; once in E minor and once in E flat minor —on each occasion occupying sixteen bars and each time being followed by a dissertation upon the princi-

Ex. 142. Op. 55, First movement. Harmonic basis of bridge leading to return.



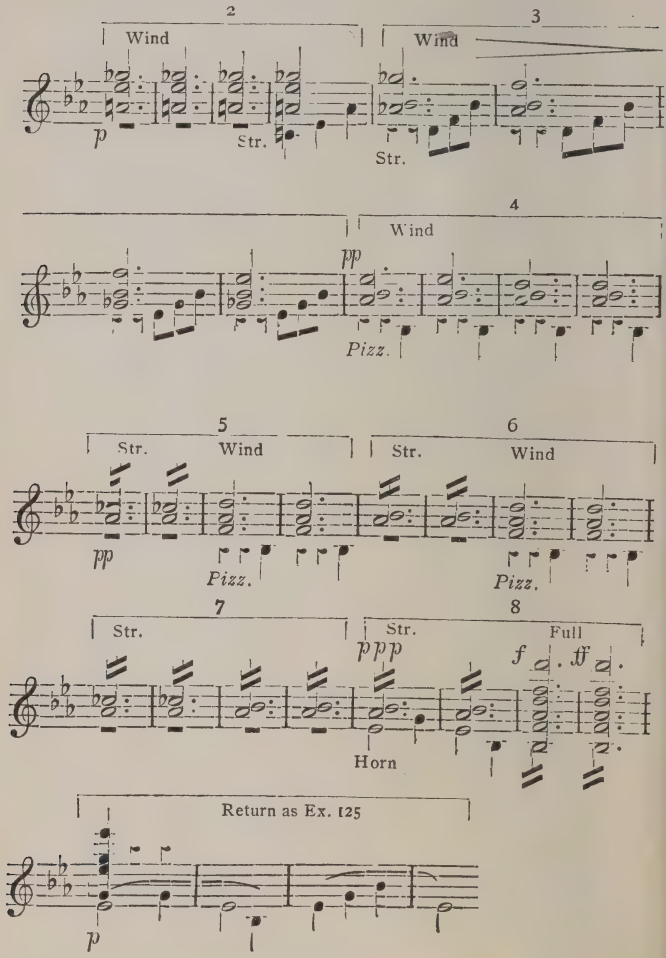
pal theme. Of these dissertations it will not be necessary to say more than that each is characterised by the fire of the sequences already described without being in any sense a repetition; as their many interesting features must necessarily be passed over in favour of others of more exceptional character, such as thus presented by the long bridge-passage which now leads to the return.

The last episode upon the head theme leaves us in the key of C flat; and from that point there ensues one of the most remarkable joining groups in existence. Its leading trait is breadth; but, whereas the great major-

ity of instances illustrative of that quality are clamorous and demonstrative, this is calm, hushed and mysterious. It consists of thirty-two bars; but, like the broader sequence which occurred early in the Durchführung, it presents four bars to the mind of the listener as one, with the result that the whole is grasped as easily as eight bars in the ordinary way. The course of harmony may therefore be illustrated by reducing the bars to crotchet-value and thus bringing the harmonic progression under the eye at a glance. We then see that the first four bars remain in C flat; the second are on the neutral diminished seventh harmony as a modulating agent; the third pass to E flat minor; and the whole of the remainder are upon the dominant of the principal key. The progression is therefore one of the simplest, and scarcely presents much interest even in condensed form. What is apt to escape us, however, is that it is the very simplicity of the progression which enables Beethoven to give it such extraordinary breadth. This could only be done by a grand master of orchestration; as is proved by the fact that, after once leaving the key of C flat, each successive four-bar phrase is scored in a different way. The difference made for each four bars ensures the clearness we have referred to, the increasing faintness produces an effect of gradual disappearance; the hushed string tremolo and pizzicato add to the mystery—all speaks for itself, save only the phrase immediately before the return, which requires some further explanation.

This necessity is due to the singular horn part, which was at first thought to be a mistake. Musicians of the period were even so sure of this as to take upon themselves to alter the passage, not only for performance but in print. We are told that at the first rehearsal, and therefore in Beethoven's presence, his friend and pupil, Ferdinand Ries, actually stopped the orchestra

Ex. 143. Op. 55, First movement. Bridge leading to return.



by calling out—"Too soon! too soon! the horn is wrong!"—but that he received a sharp lecture from the composer in consequence. Berlioz after relating this anecdote goes on to say that:

> whichever way we look at it, if this is really an intention of Beethoven, and if there is any truth in the anecdotes which are current upon the subject, it must be admitted to be a whim amounting to absurdity.*

Things have altered since the time of Berlioz making this observation (1862) but it would still be going too far to say that musicians are universally reconciled to the passage in question, even though bound to admit that the *ppp* of the strings and the separation of the parts make a great difference in its favour. On the other hand more experienced judges do justice to its poetic intent, as may be seen from the following observation by Sir G. Grove. After alluding to the gradual *decrescendo* of the bridge-passage as far as its sixth phrase he says:

> At length the other instruments cease their mysterious sounds and nothing is heard but the violins in their softest tones, trembling as if in sleep, when the distant murmur of the horn floats on the ear like the incoherent fragment of a dream. It is one of those departures from real life which never trouble us in our sleep. But it is enough to break the spell; the whole changes as if by a magic touch and the general crash restores us to full daylight, to all our faculties, and we find ourselves at home in the original subject.

So far as we are aware, no one has attempted the technical justification of this feature; which, after all, need give very little trouble. The hubbub in fact seems entirely to arise from overlooking the horizontal principle. From the point of view of vertical harmony the passage cannot of course be justified. On the other hand, but for the violins keeping to the hori-

* "Critical Study of Beethoven's Symphonies," p. 43.

zontal line, it would require no justification. The question is simply therefore whether a composer may join two similar chords by a horizontal line irrespective of vertical effects. Undoubtedly he may. The risk of bad effect is his own; but so far as mere technics are concerned his right cannot be questioned.

RHYTHMICAL TABLE.

Ex. 144. Op. 55, First movement. Return and coda.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegro con brio	Return	1st subject	10	4 × 2 + 2	411
		,, ,,	22	4 × 5 + 2	433
		,, ,,	10	4 × 2 + 2	443
		,, ,,	8	4 × 2	451
		1st motive	20	4 × 5	471
		2nd motive	18	4 × 4 + 2	489
		2nd subject	26	4 × 6 + 2	515
		Free (integral)	23	4 × 5 + 3	538
		3rd subject	16	4 × 4	554
		Bridge	6	4 + 2	560
Totals.			159		560
	Coda	1st subject	24	4 × 6	584
		Special subject	14	4 × 3 + 2	598
		2nd motive	8	4 × 2	606
		Bridge	12	4 × 3	618
		1st subject	16	4 × 4	634
		,, ,,	32	4 × 8	666
		Free	18	4 × 4 + 2	684
		Cadence	11	4 × 3 − 1	695
Totals.			135		695

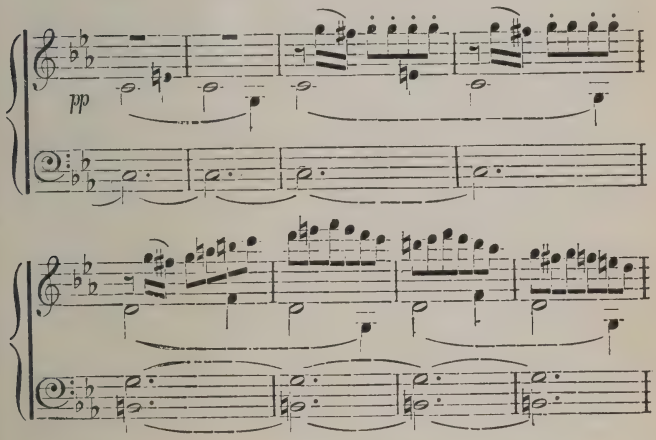
The return groups are in the main a reproduction of the first section; such differences as occur being in connection with the opening, and relating to matters already explained.*

The coda opens with two four-bar phrases as signal; after which the first subject appears in the second

* See Ex. 128 and 130 with corresponding text.

violin part whilst the firsts execute a florid melody having some affinity with the second motive. The subject specially reserved for Durchführung and Coda* follows and is treated in F and E flat minors rather briefly; after which we have a sequence (formed upon a chromatic progression) by the 'cellos and bassoons, the upper parts of which are again somewhat remindful of the second motive. The conclusion of this

Ex. 145. Op 55, First movement. First Coda-group.

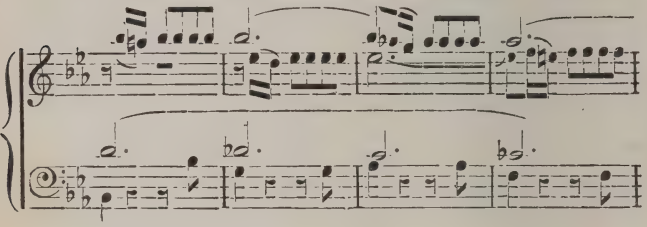


group is the starting point for some enthusiastic working (partaking of the style of the Durchführung though differing in character of detail), until we arrive once more at the parent theme, with an entirely new counter-subject again presenting a filagree rhythm after the manner of motive two. This combination is developed at considerable length and with great success, until

* See Ex. 141.

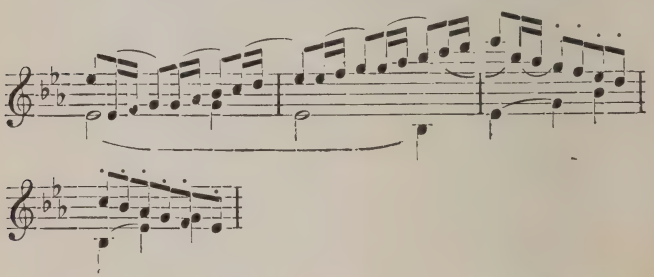
the incoming of a free group betokens that we are near the end. Henceforward there is no new feature. All is at the highest point of enthusiasm; and when, after

Ex. 146. Op. 55, First movement. Coda Sequence.



a two-bar extension of the free-group, the dominant harmony takes possession for eight bars, only the final resolution is necessary to complete this triumph of tonal expression.

Ex. 147. Op. 55, First movement. Coda —New counter-subject.



Conclusion

As good wine needs no bush, so does good music need no programme. But as programmes, like the poor, are always with us, and their authors are frequently to be counted amongst those for whose achievements in other directions we have every cause to be grateful we must needs sometimes take note —as, for example, when it is Wagner who speaks.

He warns us not to accept the term "heroic" as relating to a military hero. This, to begin with, is rather unfortunate for those who have interpreted the Funeral March as an "After the Battle" scene, and the scherzo as "In Camp." It seems moreover to ignore Napoleon—whose military side however probably never counted in the matter at all. But Wagner goes on to imagine a definite hero whom Beethoven designed to portray. This Grove improves by saying that the gigantic hero whom Beethoven believed he was portraying was more himself than anyone else.

The present allegro Wagner considers to represent the emotions of the hero's richly gifted nature in the hey-day of unresting youth, at last driven to vent its overfill. Towards the middle of the movement it seems to him to show the violence of a destroyer. He sees a wrecker of the world—a Titan wrestling with the gods.

To all this can only be replied—"*Quand même*"; or, as Kretzschmar puts it, admission does no harm. We shall appreciate the symphony precisely the same without a hair's-breadth of difference whether we agree or not.

But the manufacture of programmes is after all not the only futility indulged in with regard to this work; which, in common with others of great importance, has had to endure the search made for the origin of its themes. The enquiring spirits who make a pastime of engaging in such discoveries have only to find in some other work two or three consecutive notes in common, in order to start wondering whether Beethoven may not have been under their influence. This is particularly hard on the memory of composers who may really have happened to use a couple of similar bars thematically, because it draws attention to the fact that so much more could have been done with their themes than they

themselves ever dreamed of. The absurdity of this curious practice is particularly apparent in the case of themes, such as the principal subject of this movement, which consist entirely of notes of the tonic chord. It would be strange indeed if what are called "coincidences" were not discoverable in such a case; and the only interest we can possibly have in them is to know their value when found—which unfortunately there is no one to tell us.

The movement consists of 695 bars; which, with addition of 143 bars for repeat of first section, gives a total of 838 bars. Without counting modulations during sequence the first subject appears in E flat, C major and minor, B flat, D flat, and D minor; the second subject in B flat and E flat; the first intermediate motive in B flat, C, A flat and E flat; the second intermediate motive in G minor, C minor and D minor; the third subject in B flat and E flat; and the special Durchführung and Coda subject in E minor, E flat minor and F minor. The special counter-subjects of the Coda are in E flat.

Epitome

Ex. 148. Op. 55, First movement. Outline.

FIRST SECTION.	DURCHFUHRUNG.	RETURN.	CODA.
155	246	159	135
I II III 82 49 24	I and special	I II III 88 49 22	I and special

OP. 55.—SECOND MOVEMENT.

MARCIA FUNEBRE.

ADAGIO ASSAI.

(♩ = 80.)

Preliminary Note

We have already alluded to the apparently unaccountable position of the Funeral March as second in the scheme of a symphony having anything to do with the life and adventures of a definite hero; and the difficulty of reconciling such a conception of the entire work with delineation of the supreme tragedy of death in an early stage of it has been considerably felt by those whose matter-of-fact views compelled them to assume that a funeral march must necessarily be accepted in the literal sense. This interpretation was only possible on the assumption that the obsequies were of those who had fallen in battle; since it was obviously necessary to keep the hero alive. Unfortunately for such a theory the first movement is opposed to all idea of having been intended to represent a battle, and we may be sure that this signification has been but unwillingly assigned to it. Far from ending here however the trouble arising from literal acceptance of the Funeral March extended to the other movements; for even the battle to precede, scarcely offered as much difficulty as the scherzo to follow, it.

Wagner has ingeniously reconciled the idea of a

definite personage with this second movement by supposing the expression to relate, not to death, but to some tragic catastrophe which has overtaken the imaginary hero; this solemn event being conveyed to us by the tone-poet *in the shape* of a funeral march.* There can be little doubt that in doing so, whatever may be said of his imaginings in detail, he has hit upon the real explanation of the character of this movement. Beethoven, according to this, has used the funeral march as a musical form; and that of all forms it is the one which best combines heroic dignity with deepest sorrow will be at once perceived. This view, moreover, is consistent with the hero's subsequent return to more cheerful mood; so that, by its admission, we escape the embarrassment otherwise presented by the remaining movements. To surrender ourselves to grief, yet at its climax to resolve not to succumb but to endure is, in all probability, a conception not far removed from that of Beethoven in framing the symphony. Therefore, and although in this notice we are only concerned with the music itself, we commend this view to the reader's attention.

Form

The form admits of six divisions; which may be described as first and second statements, first and second developments, return and coda. The idea thus attempted to be conveyed is naturally but approximate, and requires in the first place to be supplemented by reference to the chart.

Material

The material offers two subjects; each of which is presented in two integral aspects, independently of varieties of treatment. In addition to these there are two incidental themes; one of which is treated fugally and forms the central feature of the movement.

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* In das musikalische Gewand eines Trauermarsches. Literally in the "garment" of a march.

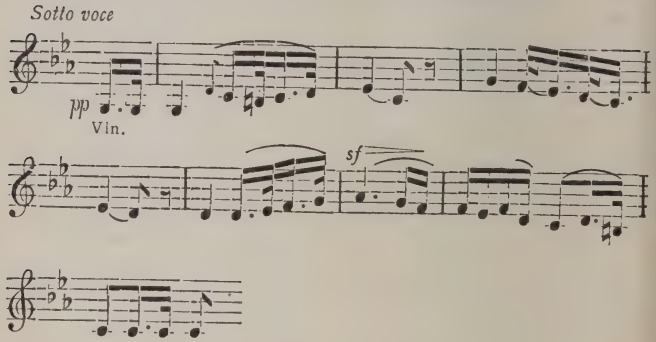
RHYTHMICAL TABLE.

Ex. 149. Op. 55, Second movement.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Marcia funebre (adagio assai)	Statement.	1st subject (a)	8	2 × 4	8
		,, ,, ,,	8	2 × 4	16
		,, ,, (b)	14	2 × 7	30
Totals.			30		30
(2)	Statement.	1st subject (a)	6	2 × 3	36
		,, ,, (b)	14	2 × 7	50
		,, ,, (a)	5	2 × 3 − 1	55
		Free and cadence	13	2 × 6 + 1	68
Totals.			38		68
(3)	1st middle section	2nd subject (a)	11	{2×3+1 / 2×2}	79
		,, ,, (b)	16	2 × 5	89
		,, ,, (b)	11	2 × 6 − 1	100
		Bridge	4	4	104
Totals.			36		104
(4)	2nd middle section	1st subject	9	2 × 5 − 1	113
		Fugato	3	2 + 1	116
		,,	18	(2×4+1) 2	134
		,,	5	2 × 2 + 1	139
		,,	10	2 × 5	149
		Bridge	10	2 × 5	159
		Special subject	13	2 × 6 + 1	172
Totals.			68		172
(5)	Return section	1st subject (a)	8	2 × 4	180
		,, ,, (b)	14	2 × 7	194
		,, ,, (a)	5	2 × 2 + 1	199
		Free	10	2 × 5	209
		Bridge	3	3	212
Totals.			40		212
(6)	Coda	Free on I	25	2 × 12 + 1	237
		{1st subject & cadence}	10	2 × 5	247
Totals.			35		247

The leading theme is first stated in simplest form by strings alone. This forms an eight-bar period cadencing in C minor, and is followed by a repetition of the same theme forming a similar period cadencing in E flat. On the second occasion the melody is taken by the oboe, plainly harmonised by wood-wind and horns and accompanied by a special rhythmic figure

Ex. 150. Op. 55, Second movement. First subject (*a*).



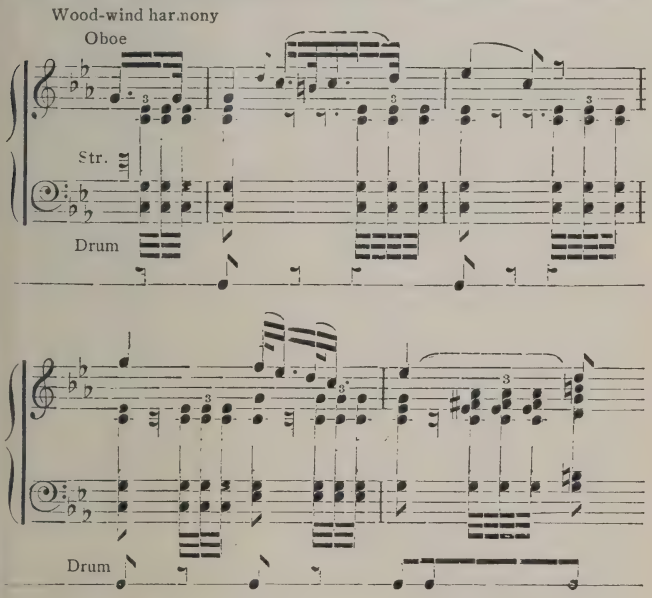
for full strings and drum. This figure is of frequent occurrence during the first and second sections but is not afterwards resumed; even although for the fourth and fifth sections the same theme returns.

The strings now take up the second portion of the subject in what shows every sign of becoming an eight-bar period, to cadence in G. The fact that it does *not* do so, but that an extension takes place followed by a joining phrase for 'cellos alone, is a sure sign to the Beethoven student that a formal division is about to take place. The horns are added at the fifth bar, drum at the seventh, and bassoon at the ninth; when the 'cellos are left absolutely alone to grope their way as best they may back to the theme. Such is the discon-

solate ending of what we have termed the first or preliminary statement.

We now enter once more upon first subject (a); but with an entirely new reading consisting of six bars only instead of eight, besides being differently phrased

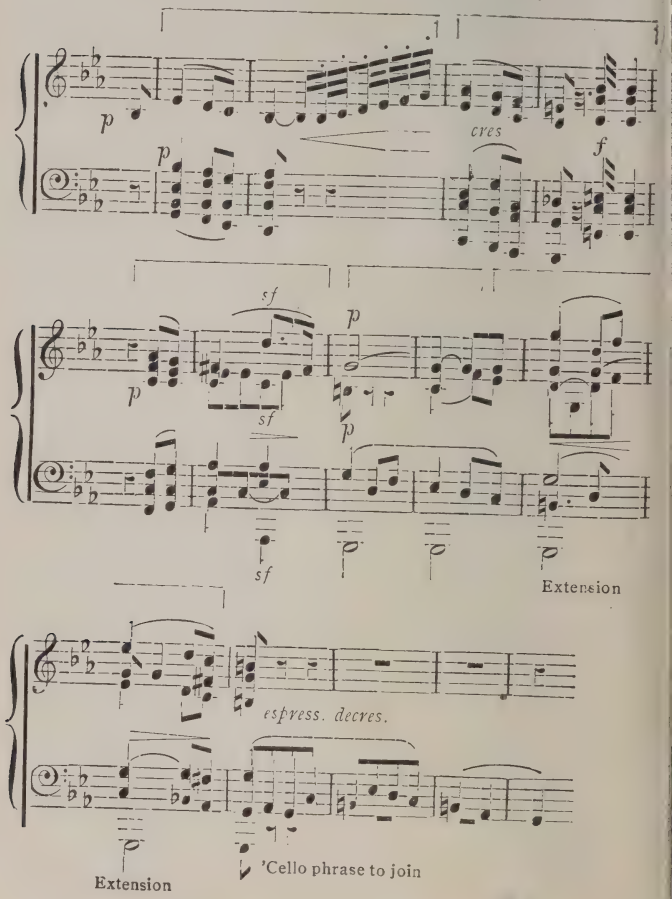
Ex. 151. Op. 55, Second movement. Rhythmic figure for strings and drum.



and harmonised. Its eloquence as an expression of grief is increased by its commencing ostensibly in F minor, as if seeking consolation by some different thought the course of which it breaks off quite suddenly; returning before its time to cadence sadly in the parent key. The brusque interruption and diminution of the length of period are remarkable features in this

sense. It will be found as we go on that much of the singular depth of grief expressed by the movement is due to these two forms of one and the same subject.

Ex. 152. Op. 55, Second movement. First subject (*b*).



The second portion of the first subject, which now follows in full, is not altered either as regards rhythmical contents or melody; though it is instrumented with far greater fullness than on the first occasion. The rhythmical figure for strings and drum already pointed out is also used throughout; and full harmonisation is given by the wind, *minus* the trumpets. On termina-

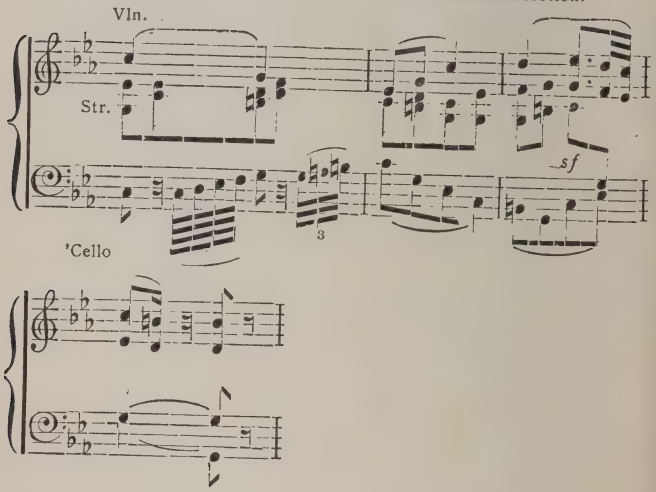
Ex. 153. Op. 55, Second movement. First subject (*a*) new treatment.

tion of this we have the new reading of the first subject with similarly full orchestration; but a short codetta overlaps its sixth bar with evident design of terminating the section. The codetta consists of a four-bar phrase for strings formed into an eight-bar period by continuation for wood-wind and horns; with an added cadence passage for both combined. This completes the second section; which, although com-

posed of practically the same material as the first, is considerably more important in respect both of intensity of expression and fullness of orchestration—in addition to which it derives importance from its codetta.

We now come to the first of the two intermediate sections, which is in C major and stands as towards the two opening sections in something of the relation

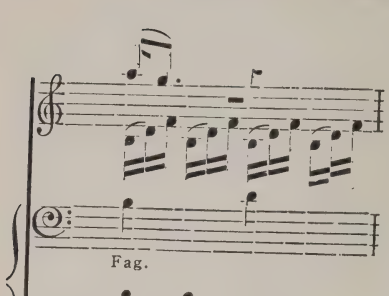
Ex 154. Op. 55, Second movement. Codetta of second section.



of a "trio"; though the scheme of the piece does not quite admit of giving it that description. The melody is in the form of a dialogue of which the phrases overlap; and is distributed amongst the wood-wind. The sudden change to the major is apt to receive entire credit for the beautiful ray of hope which now spreads over the scene, but it is merely a contributory. The

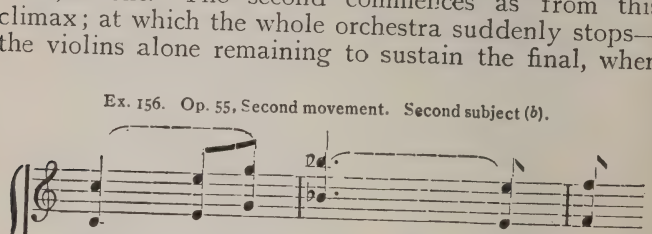
tripping nature of the phrases set in dialogue; the triplet semiquaver accompaniment of the violins; the strong progression of the lower strings with its healthy expression of contentment; the *crescendo* at the sixth bar; and the final *fortissimo* burst, with trumpets and drum roll—declamatory features held back until now—are all so many means to the same end.

Ex 155. Op. 55, Second movement. Second subject (*a*).



The entire section consists of three portions; of which this first statement, including its triumphant cadence in G, is one. The second commences as from this climax; at which the whole orchestra suddenly stops—the violins alone remaining to sustain the final, when

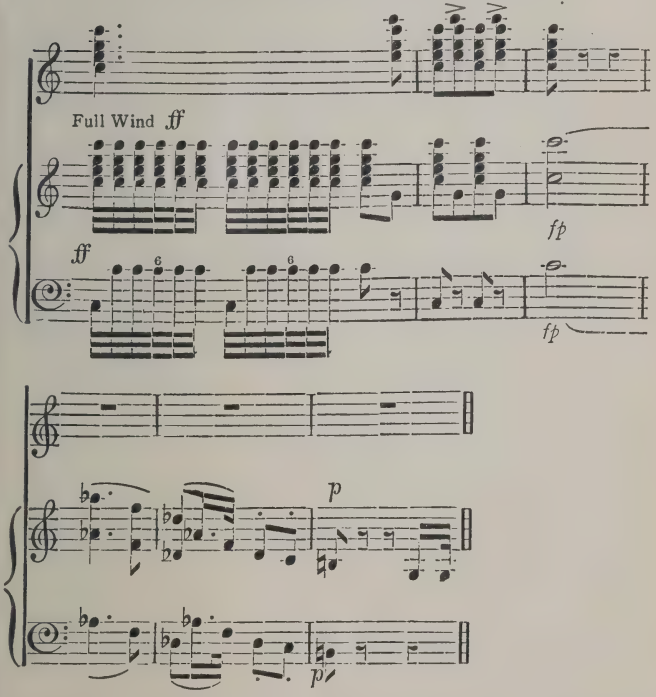
Ex. 156. Op. 55, Second movement. Second subject (*b*).



they pass by a melodic inflection to the second part of the same subject. They now assume the melody, leaving the triplet accompaniment to the violas only, with sundry participations by the lighter wind instruments; the effect remaining one of comparative calm. At the

third portion we have a new treatment of the first part of the same subject; forming like the first a gradual *crescendo*, and leading to a triumphant cadence in C as

Ex. 157. Op. 55, Second movement. Bridge to Section 4



tonic—the counterpart of that upon G as dominant which had occurred previously.

This is in every way a remarkable section, and one which gains considerably in effect by the symmetry of its structure; the influence of which is as great upon people who know nothing of such matters as upon the

initiated. All must feel the return of hope and consolation with its opening phrase; note the gathering courage as its *crescendo* proceeds; and mark its heroic cadence, all-powerful as it is, as a natural expression. But, when three such appeals succeed one another, of which the third not only recalls the first but expresses an even greater determination at its close the effect is irresistible. It is on the very last note of this clamour that the phrases overlap; so that, when the orchestra gives as it were a last shout, we hear the strings alone remaining as before to sustain the final. But the final

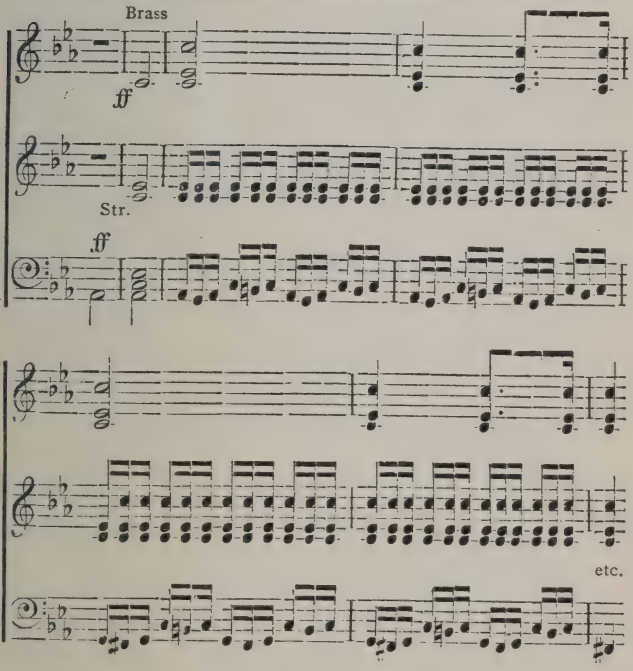
Ex. 158. Op. 55, Second movement. Fugato subject.

is in this case the commencement of a new phrase which for grief has begun a bar before its time. In a bold unison the strings then fall despondingly from the major—down and down—and the original march theme returns. This is a veritable master-stroke.

We now come to the second middle section; which is a *fugato* divided from the first middle section by the march entry to which we have just alluded. For five bars this march theme (including its instrumentation) is precisely the same as at first, but it soon branches off so as to cadence in F minor in ten bars. Its last two-bar phrase is overlapped by entry of the fugue, or, as might be said, double-fugue subject. The fugal working is in every sense fine from the merely technical point of view, but what concerns us far more is the happy inspiration which led to this creation of a church atmosphere—for such is the highly poetical effect of

suddenly introducing a severe contrapuntal style. It is not a change to actual devotion but a mere dwelling in thought upon the eternal which is here expressed; but the thought seems to be that of a noble mind—whether of a warrior matters not. The stately subject

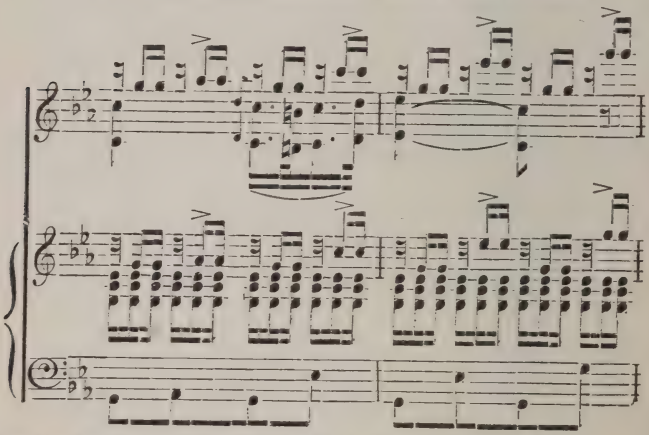
Ex. 159. Op. 55, Second movement. Special feature of bridge to the return.



lends itself to numerous devices and is treated with brilliant effect. Sixteen bars are occupied with the subject-entries; strings having the subject, and wood-wind the counter-subject. Then for a similar space this process is reversed; strings having now the counter-

subject and wood-wind the subject. The instrumentation becomes fuller and the parts more brilliant, until we arrive at the five-bar D pedal which is the fugato's closing feature, and which finishes with a clamour equal to that of the triumphant cadences of the first middle section. The close is however upon a discord; and this discord, now taken up by strings alone, leads to a short bridge passage in which we are reminded, though only for a few moments, of the original sorrow. Sud-

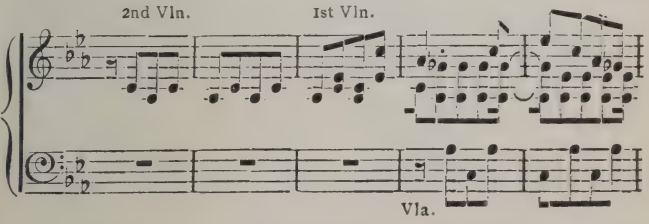
Ex 160. Op. 55, Second movement. Broken rhythms of return.



denly the basses intone A flat, *ff*, for a full bar; in the next bar that note is fully harmonised; and in the next a special subject begins—if subject it may be called. Only its prominence causes it to be so classified, for it is really a continuation of the bridge-passage already begun by way of leading to the return. Yet the nobleness of the summons by the brass and the sadness of the broken rhythms of its last four bars prevent its being confounded with bridge passages of ordinary type.

The broken rhythms thus in question continue during a period corresponding with the first subject's original cadence in E flat—that is eight bars; after which we have the second portion of the first subject, as before in respect of material, but differently instrumented. The return section is made to combine the best features of the two opening sections, but in every case with greater elaboration of detail. Thus the new treatment of theme* and the codetta† each re-appear; the broken rhythms in these cases being demisemiquaver groups. The instrumentation of the return upon the whole is full, but not declamatory; and, after ushering in this section, the trumpets are no more heard.

Ex 161. Op. 55, Second movement. Coda opening.

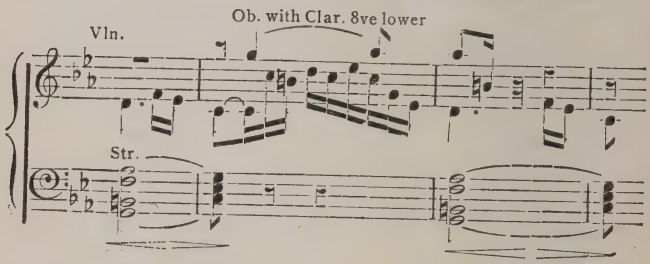


The coda of the movement starts in A flat with four bars of rhythmic preparation on that chord. This consists of quaver beats for the violins; these quaver beats being successively taken up by violas and 'cellos, each time at four bars' distance. The violins being thus released from the obligation of sustaining these pulsations branch off—the firsts into separate melody and the seconds into syncopation. Meantime, but one faint cry issues from the wood-wind, seeming like a signal

* Ex. 153.
† Ex. 154.

to relinquish melody altogether; for from that moment only short sobbing phrases apparently without formal outline occur in the string parts. A few bars of this treatment bring us to a cadence in C minor, in which key we now firmly remain for the rest of the movement, most important use being made of uncertainties of rhythm to impart an expression of sadness. The first violins, which seem to lead the discourse, are thus met by short oboe and clarinet phrases commencing on second beats; this being on their way to the last theme, to which ten bars are given.

Ex. 162. Op. 55, Second movement. Approach to last version of theme.



Although the touch of the master is apparent in everything throughout this movement, it is nowhere more evident than in the last few bars, where the instrumentation is so spare that meaning attaches to every note. Berlioz singles out this conclusion for especial praise, saying:

The end especially is profoundly moving. The march-theme reappears; but in fragments, interspersed by silence, and without any other accompaniment than three notes *pizzicato* by the double-bass. When these shreds of the lugubrious melody thus alone, bare, broken and defaced, have one by one passed on to the tonic, the wind instruments raise a cry which is the last adieu of the warriors to their companion in arms; and the entire orchestra dies away on an organ-point, *pianissimo*.

Conclusion

The remarks of commentators upon this movement have a diminished interest in consequence of so persistently assuming the portrayal of an actual funeral. Wagner, if not the only authority, is at all events the most important one in favour of the view here taken; and it is therefore to be regretted that he alluded only to the scheme of the symphony as a whole in deeming this movement to relate to some tragic occurrence other than death. The music itself, considered as a separate item, is quite as capable of supporting Wagner's as the literal interpretation, its title being obviously derived simply from its principal theme. Much of the composition's detail is at variance with the conventional march idea; but, even if that were not the case, we know from Beethoven's use of a funeral march as the slow movement of the piano solo Sonata, Op. 26, that he considered the form a suitable one to replace the ordinary adagio of a larger scheme. The remark once made by Joseph Bennett with regard to the scherzo also applies in this connection.

> We may accept the movement as dictated by the symphonic form. Beethoven, though the reverse of formal, had a reverence for form, and in his most advanced compositions the outline of his earliest works can be seen.

We may also usefully recall that the Funeral March of Op. 26 is described as "Sulla morte d'un Eroe," and might therefore be feasibly accepted as a meditation, precisely as here suggested.

This need not however prevent us from appreciating the beauty of some of the comparisons made; as for instance that of Sir G. Grove, who says that in listening to the fugato:

> we might be assisting at the actual funeral of the hero, with all that is good and great in the nation looking on as he was lowered

into his tomb; and the motto might well be Tennyson's words on Wellington:

> In the vast cathedral leave him,
> God accept him, Christ receive him.

Berlioz, who considers the Funeral March a "drama in itself," is reminded by it of Virgil's description of the funeral procession of the young Pallas.

Epitome

The movement consists of 247 bars without repeats or change of key. The first subject has not only two distinct portions but is subject to an altogether phenomenal variety of treatments. These occupy in all 104 bars; distribution of the remainder being thirty-three to the fugato, thirty-two to second subject, and seventy-eight to free writing mostly as bridge passages.

Ex. 163. Second movement. Outline.

1ST SECT.	2ND SECT.	3RD SECT.	4TH SECT.	5TH SECT.	CODA SECT.
30 I	38 I	36 II	68 Fugato	40 I	35 I

OP. 55.—THIRD MOVEMENT.

Scherzo, Allegro Vivace.

($\dot{\text{d}}. = 116.$)

Preliminary Note

This great movement is the prototype of the "symphonic scherzo" which we entirely owe to Beethoven, and the great distinguishing feature of which is the union of gravity of meaning with lightness and gaiety of expression. As all can be wise after the event it is now universally perceived that, however opposed in their first appearance these two qualities may be, their combination is entirely true to human nature. Not only are instances of the truth of this within the experience of all of us, but in literature it has been recognised from time immemorial; so that the forward movement of the tonal language to the same application was one which sooner or later was bound to come. It had of course to wait for a master to whom all tonal means were as nothing for themselves but precious for the subtle meaning they were able to convey; and, however agile previous composers may have been in the manipulation of tonal combinations as such, they stood little chance of arriving at this discovery, for want of the special qualification.

By the light of this fact we are able to see why it is that the great scherzos of Beethoven each possess so strong an individuality that it is impossible to compare them. Hitherto all light movements approaching

this description had presented so many points of resemblance that, apart from varieties of melody and harmony, they appear to be of similar character; so that in analysing them we invariably know within a little what to expect. This is the natural consequence of that application of tonal means to simple ear-pleasure which before Beethoven's time had been so prevalent and which presumably will long remain for a great portion of humanity to constitute the only conception of musical art. In one respect therefore the introduction of the Beethoven scherzo was an even greater triumph than that of his forward stride in other directions; for in either the sedate adagio or fiery allegro the success of other composers, though incomparably less, was still something to be considered; whereas in the combination of moods represented by the scherzo they had never made any appreciable appearance.

Even with the score before us it is no light task to discover the exact source of those wonderful effects which we all instinctively feel. The present movement for example has a lightness which lends to it in detail an unconquerable gaiety, but also a breadth which compels us to regard its tripping phrases as merely the happy mode of expression adopted by a great teacher in order to convey an important message. It is true that the movement is of considerable length. But mere extension by no means accounts for the quality alluded to, and would in fact if standing alone produce an entirely contrary effect; just as the mere drawing out of any material object would naturally expose its narrowness all the more.

When we closely examine the rhythm of this movement we find that its length, far from being due to extension in the ordinary sense, is associated with an extraordinary compactness. We should see this much more easily and clearly but for the multiplicity of bars;

which is such a defect of our notation that Beethoven himself in his Ninth Symphony takes the precaution of indicating in one place "Ritmo di tre battute," and in another "Ritmo di quattro battute," during the same movement. We can see from this not only how he regarded the individual bar, but also the freedom he claimed in combining it with others; as well as incidentally the danger he perceived of his combinations being incorrectly scanned.

We cannot therefore do better than take our cue from the master himself who in his greatest movement of the kind was at such pains to give prominence to the fact that he was thinking of divisions altogether different from those which immediately strike the eye; and to learn from him accordingly that the breadth which he alone knew how to impart to this light triple motion was due to his complete emancipation from ordinary metrical conditions.

If now we take the opposite standpoint and ask ourselves—whence comes the rigidity and narrowness characterising all previous samples of the same kind of movement?—we shall be obliged to confess that it arises from the fact that in spite of the triple bar-subdivision such compositions are as duple as if written in duple measure. Where the phrases are of invariable four-bar length, the periods of eight or sixteen as the case may be, and the extensions (if any) of two or some multiple of two, it is idle in a rapid movement to expect anything but a square-cut and expressionless effect.

We must not however draw from this the conclusion that a triple effect is what is required, for a set combination of three-bar phrases would be just as liable to appear slavish as any other. The three-bar phrase might, on account of being unusual, present a certain freshness at first; but, if sustained, it could only end in

the same way—that of impressing us as music mechanically measured out.

Nothing so readily produces the effect of expansiveness as obliteration of the land-mark. Were we walking along a country road with opportunity to observe each passing milestone we should, notwithstanding distance, always retain sufficient consciousness of our exact situation to prevent the imagination from intervening. Remove the means of thus dividing up the journey and we are obliged to look upon it as a whole. Interesting features of the landscape then arrest attention irrespective of their distance from anywhere. This although an imperfect comparison, may show us something of the effect produced when a composer by using his triple bars in any combination he pleases brings us quite unawares to the contemplation of any feature he has in store, letting it vanish as capriciously as it appeared. As we proceed with analysis of this movement we shall find these considerations to bear largely upon its character.

Considered in the broad, there is very little which is individual about the form of this movement; the usual first section, trio, return and coda standing in about their usual proportions. The surprises awaiting us are precisely the contrary of what we should expect, for the first section, which is of one hundred and seventy-one bars, instead of having more material than usual has less. The reader with imagination should perceive in this a reason for expansiveness of effect, just as a kindred effect is produced to the eye by uniformity of the same kind. But with contemplation in the broad uniformity ceases. The phrases (sometimes of two, sometimes of four bars) are not phrases in the ordinary sense. For the latter we must look for the number of such phrases which go to form the group. This we shall find to be sometimes two,

Form

RHYTHMICAL TABLE.

Ex. 164. Op. 55, Third movement.

MOVEMENT	PORTION	MATERIAL	BARS.	CONSISTING OF	EXTEND-TO
Scherzo (allegro vivace)	First section	1st subject (a)	6	2 × 3	6
		,, ,, (b)	8	4 × 2	14
		,, ,, (a)	6	2 × 3	20
		,, ,, (b)	10	4 × 2 + 2*	30
		Development	10	2 × 5	40
		1st subject (b)	16	4 × 4	56
		Free	20	4 × 5	76
		1st subject (a)	8	2 × 4	84
		,, ,, (b)	30	4 × 7 + 2	114
		Special motive	16	4 × 4	130
		1st subject (a)	32	4 × 8	162
		1ma Volta	4	2 + 2*	166
		2da Volta	5	2 + (2 + 1)	171
Totals.			171		171
	Trio	Subject (a)	16	4 × 4	187
		,, (a)	16	4 × 4	203
		,, (b)	18	4 × 4 + 2	221
		Bridge	8	4 × 2	229
		Subject (a)	11	4 × 3 − 1	240
		Codetta	19	4 × 4 + 3	259
		1ma Volta	6	1 + 4 + 1	265
		2da Volta	4	4	269
Totals.			98		269
	Return	1st subject (a)	6	2 × 3	275
		,, ,, (b)	8	4 × 2	283
		,, ,, (a)	6	2 × 3	289
		,, ,, (b)	8	4 × 2	297
		Development	12	2 × 6*	309
		1st subject (b)	16	4 × 4	325
		Free	20	4 × 5	345
		1st subject (a)	8	2 × 4	353
		,, ,, (b)	30	4 × 7 + 2	383
		Special motive	16	4 × 4	399
		1st subject (a)	34	4 × 8 + 2	433
Totals			164		433
	Coda		8	4 × 2	441
			12	2 × 6	453
Totals.			20		453

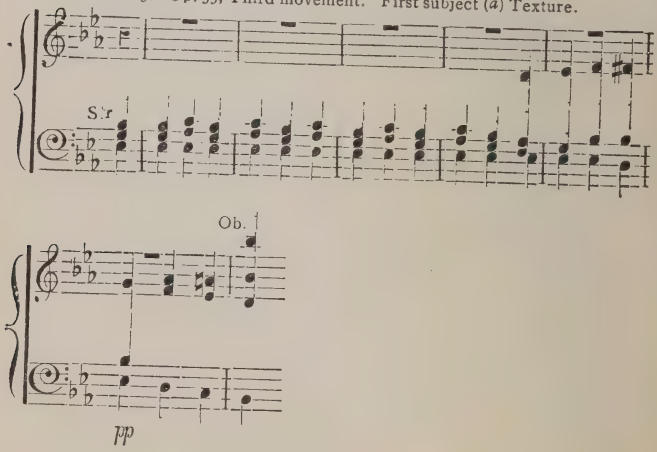
* The repeat is placed after the two bars here added, though they really belong to the development. Thus the same item stands for twelve bars (2 x 6) in the return.

three, four, five, six, seven; all of them equally subject to diminution or extension—in fact the only trace of mechanical regularity is to be found in the resemblance of the first section to the return-groups.

Material

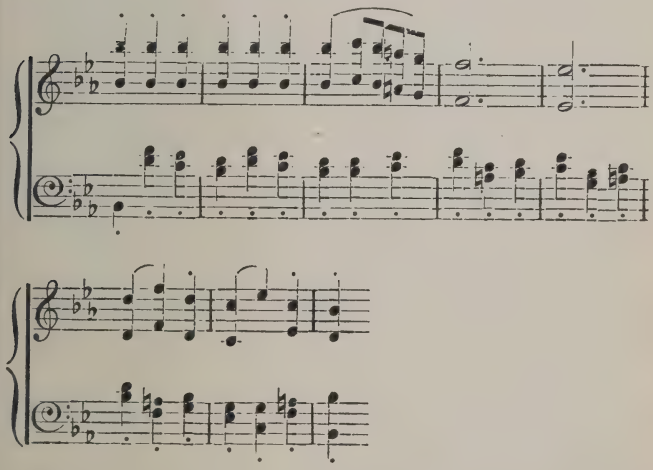
The first subject divides itself naturally into a phrase-formation used as texture for the entire movement and a melody which appears from its midst in an entirely capricious manner. Sometimes the melody may appear twice in succession, but apparently only for the purpose of trifling with the expectation thus created; for at others the texture passages continue almost interminably and develop with such animation and fire as to cause us to forget the melody altogether. The material thus described as "texture" therefore provides a kind of horizon liable to be interrupted by the intervention of other features but otherwise continuing in unbroken line—the line consisting of two scale-grades with alternate accentuation of upper and lower.

Ex. 165. Op. 55, Third movement. First subject (*a*) Texture.



Under hitherto prevailing conditions the appearance of the melody would have appeared after four, eight or sixteen bars; but here it waits for only six; which it must be remembered is not a multiple of two, since the alternate weak bars cannot be included in any rhythmical survey intended to probe construction. The introductory texture passage is therefore triple; but not so the melody which then enters. This, on the contrary, is duple in a sort of aggressive sense, as if in wilful contradiction of the rhythm by which it was ushered in.

Ex. 166. Op. 55, Third movement. First subject (*b*) Melody.



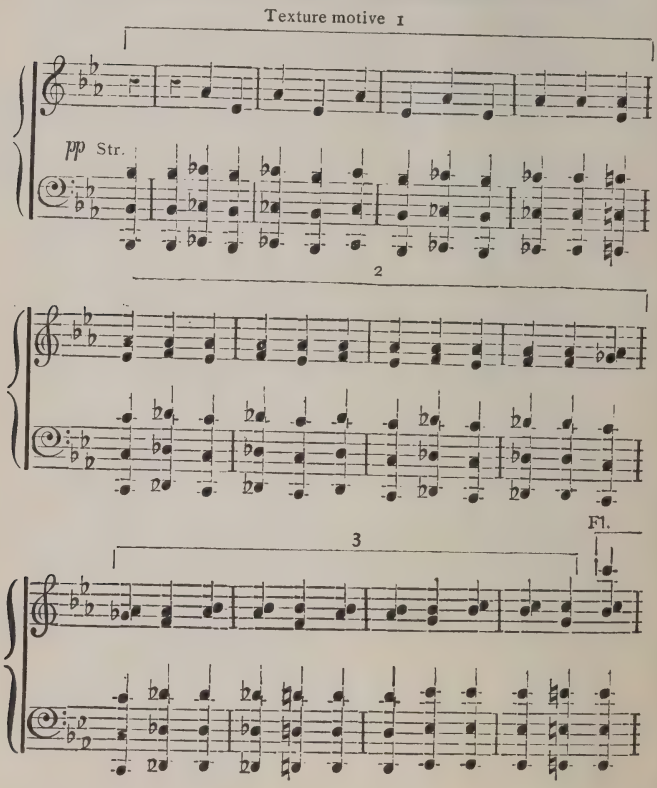
We are thus made conscious of having embarked upon an adventurous voyage—one altogether unlike the traditional type of light pieces in $\frac{3}{4}$. The whole is now repeated with some modification of scoring; but before passing to the development, or second part of first section, it may amuse the reader to be reminded of the discomfiture of at least one would-be discoverer of the

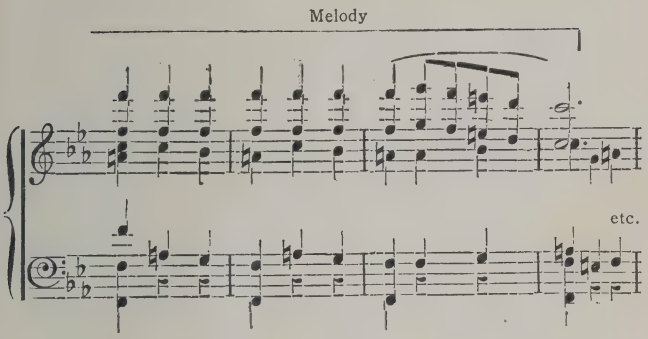
origin of this melody, who thought that Beethoven must have taken it from a song entitled

"Was ich bei Tag mit der Leier verdien,"

whereas, as it afterwards turned out, the song, at the time of this symphony, had not even been written.

Ex. 167. Op. 55, Third movement. Chromatic bass texture motive.





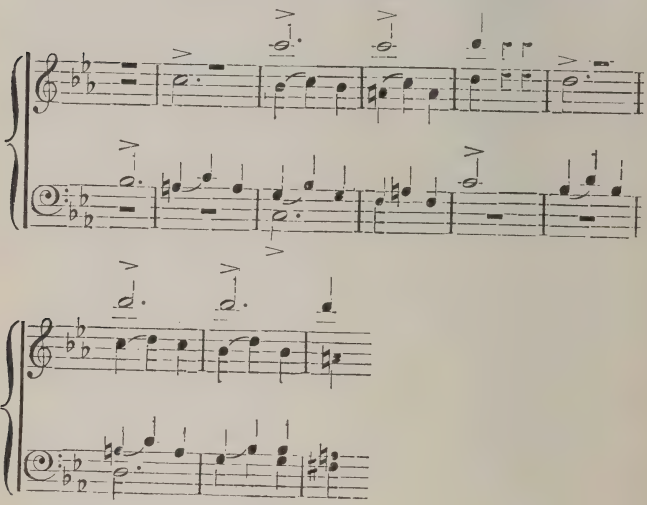
The development opens with a renewed approach of texture-work to the melody; but even if the listener has been acute enough to remember the length of the preceding introductions that will not avail him, for the present one is twelve bars long, instead of six, as previously.* In addition to that the real texture-motive is now in the bass, with its mystifying effect still further increased by the progression being made chromatic, so that the appearance of the melody at last is entirely wayward. Only one expectation is not deceived; and that is that the extra space given to the texture should lead to some corresponding development of the melody. This is what now takes place, preparatory to a free group on the texture-material which is to lead us back to a more impetuous form of the opening.

On resumption of the opening everything proceeds as before (though with fuller instrumentation) for sixteen bars; when the melody, being then in the dominant, is repeated with full declamation in the tonic, and subjected to a slight development the form of which sug-

* The appearance of this item as only 10 in the rhythmical table is explained by footnote.

gests a strenuous objective. This very soon turns out to be a special motive in which the normal bar-rhythm is twice completely upset for one four-bar phrase and the texture resumed for another; the disturbed rhythm occurring first for strings and then for full orchestra with the texture phrase to follow for wood-wind in each case —thus occupying sixteen bars in all. The appearance

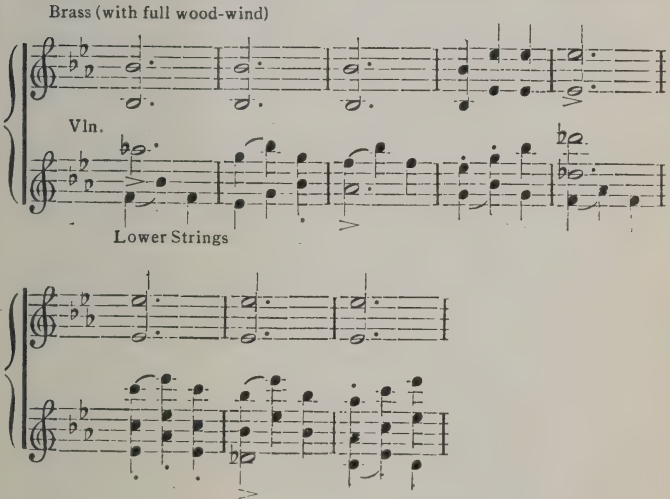
Ex. 168. Op 55, Third movement. Development of first subject (*b*).



of this brusque motive is entirely in keeping with the view here taken of the entire movement; for it is really the climax to which the preceding declamatory treatment of the subject was directed; with, as it would seem, the evident view of throwing the ultimate resumption of the texture motive into greater relief. This whole conclusion is further borne out by the long continuation of the texture motive when it finally does ap-

pear—this being obviously what would happen in the circumstances described. The working of the texture motive which now leads to conclusion of the section is not only of masterly kind, but its settled rhythm shows that for the time being it is in complete possession; just as was the melody-subject before the break caused

Ex. 169. Op. 55, Third movement. Further development of first subject (*b*).

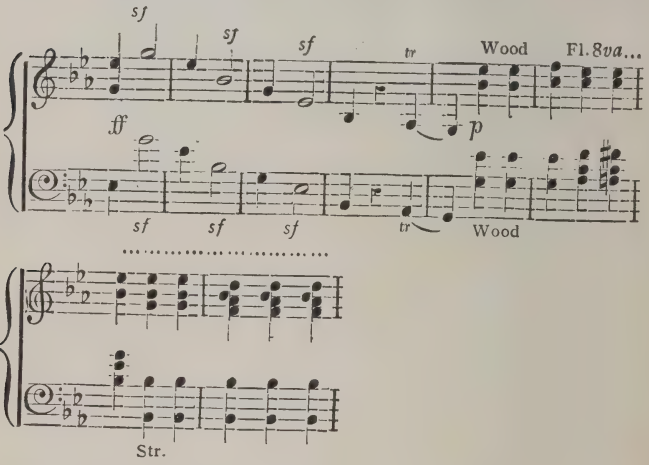


by the special motive. The contexture of its working in close of the section does not admit of partial quotation. It must therefore suffice to say that we are led in moto perpetuo to a triumphant cadence in thirty-six bars.

In the trio the three horns occupy the foreground; with a subject yielding all the joy of a complete contrast, yet entirely in the mood of the preceding. The spiritual nature of the composition is well marked by

the selection of this theme in apposition to the foregoing rollicking melody; because, although a high contrast is thus secured, the welding of the whole into one homogeneous movement is almost immediately apparent in fragmentary appearances of the texture-motive rhythm. The cantabile subject is so temporarily allowed the sway that at the conclusion of its first phrase the texture-motive peeps through to remind us that it is

Ex. 170. Op. 55, Third movement. Special motive.

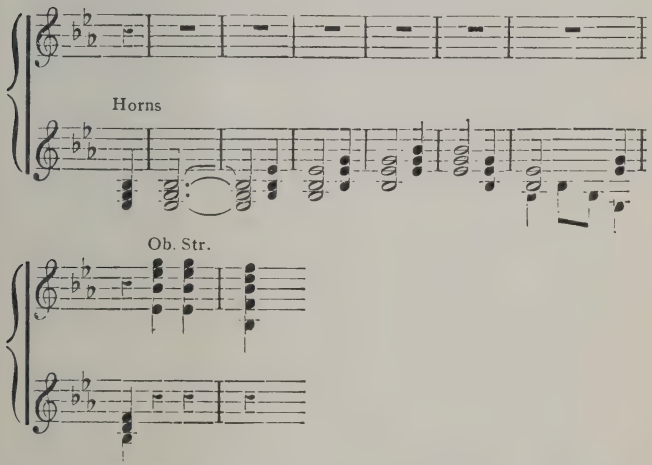


still there; immediately upon which the horns themselves appear to catch the infection by resuming their theme in the same movement. How different to the "alternatives" provided by earlier composers in like case! Generally speaking they were thought happy in returning to their first section with a good grace; for many of them did not even trouble to do that, but allowed their two sections to remain of opposite character without a join. They never secured a finer contrast

than in this movement where we never once lose the spirit of the opening, although it is so adroitly kept in the background that we are sensible of no intrusion upon the comparative peacefulness of the second section.

On the second part of the trio becoming due the horns retire, leaving the second part of the subject to

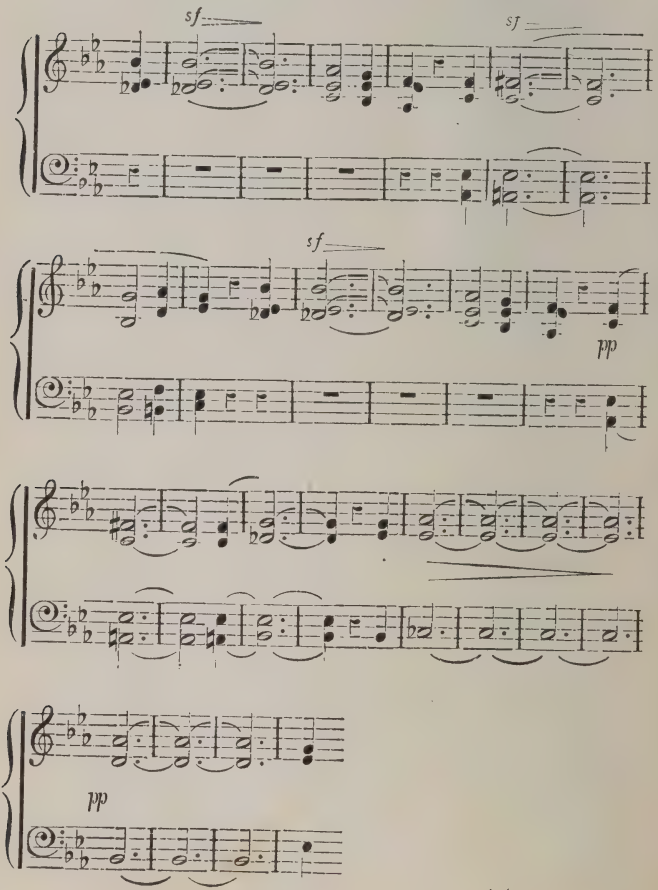
Ex 171. Op 55, Third movement Trio subject (*a*).



strings and wood-wind. Here the crotchet motion is a sufficient reminder of the first section but too gentle to be out of keeping with the second; and even the small uprising represented by it subsides on transference to wood-wind alone, which continues it in soft legato phrases until a bridge passage for strings takes us back to the cantabile. It is at this point that the most delicate and sympathetic portion of the movement occurs; but this is no more than the serious Beethoven student should be able to foresee, considering that the situation is just where a return to the opening is becoming due. This renders it the exact counterpart of the strenuous

special motive and enthusiastic texture-working of the first section; because then the trio was in sight, precisely as the first section is now.

Ex. 172. Op. 55, Third movement. Trio – Codetta.



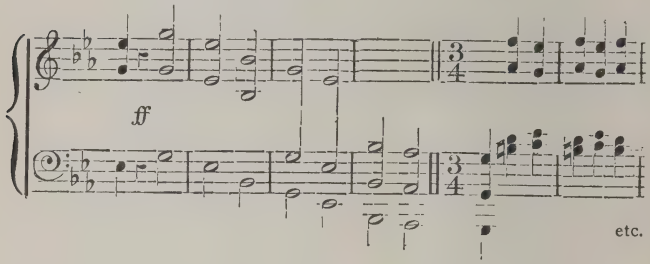
Then, we rose to the enthusiastic, as contrast to the incoming cantabile; *now* we fall to the pathetic, as contrast to the incoming joyous motion.

The sympathetic interest in this codetta is natural, on account of its exquisitely touching effect; but it also yields a technical interest no less engrossing. Whoever attempts to rhythmise this portion of the movement must necessarily experience a great difficulty, for the reason that the phrases are constructed vaguely in accordance with the design to produce an effect of expansiveness as already described. That this must have been the motive of their method of construction there can be little doubt, as it so completely accords with every point hitherto explained. As it is, the first three four-bar phrases lend themselves to a subdivision of 3 + 1 instead of the usual 2 + 2, our rhythmical landmarks being here cast aside as during the first section, though in a different manner. Next we have a yearning phrase, in which the 2 + 2 is very specially marked; followed by a sostenuto double phrase seeming to be made up of the unusual constituents 4 + 3 + 1. The technical side of the question may seem uninviting, but without its investigation we only see a part of Beethoven's greatness—the part due to inspiration—to the neglect of that due to his painstaking and intellectual methods. Quite independently of his marvellous inspiration what can be more ingenious than this method of return to the first section? Naturally, after the rhythmic vagueness just described we welcome the approach of the texture motive as almost a necessity; for it changes the character without diminishing the breadth of expression.

The return is a simple da capo; excepting that the special motive is, on its second occasion, given in alla-breve. This is of course a still greater disturbance of

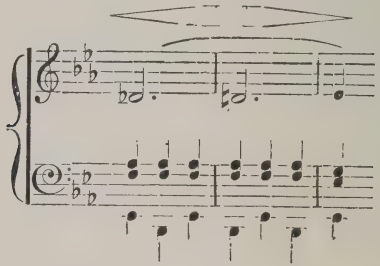
the normal bar-rhythm than happened before, though it is quite the same thing in principle.* The metro-

Ex. 173. Op. 55, Third movement. Special motive in allabreve



nomic value of the bar remains the same, so that the change merely amounts to division of the previous bar into two instead of three; but, occurring in full force just before the final texture group leading to coda, it has a great effect.

Ex. 174. Op. 55, Third movement. Coda-motive.



The coda finishes appropriately with the texture motive, which thus sustains its character to the end; but

* Compare Ex. 170. Here, either 𝅗𝅥 or 𝅗𝅥. = 116.

previous to this a slight feature suggestive of coming cadence appears against it in the wood-wind.

Conclusion

As the explanation thus given of this movement introduces questions which may appear novel to many readers it may be useful to note how the conclusions here arrived at correspond with more intuitive impressions. Our theory of the texture-motive for instance is quite in accord with Kretzschmar's observation that

> the melody has to share matters with a motive of merely preluding and joining character; one weaving long passages out of a few notes which run through the movement and give it a sort of nocturnal rumble like the murmur of a great crowd or the hubbub of a busy town the sound of which is borne to the wayfarer upon the wind.

The effect of expansiveness and the manner of its production as here technically explained is also in accord with Sir G. Grove's impression of the trio-codetta in describing which he says:

> There is in these few notes a feeling of infinitude or eternity.

Epitome

It appears that this third movement was originally intended to have been a simple minuet and that its grand conception came about quite accidentally as the result of successive sketches. It contains four hundred and fifty-three bars as written; to which one hundred and thirty-two and fifty-six must be added for repeat of second parts of first section and trio respectively, making six hundred and forty-one bars in all. There is a change of time from $\frac{3}{4}$ to allabreve for the "special motive" shown in Ex. 170 and 173. There are no changes of key-signature and the movement is singularly free from important modulation.

Ex. 175. Op. 55, Third movement. Outline.

FIRST SECTION.	TRIO.	RETURN.	CODA.
171* (a) (b) (c) 52 64 55	98	164* (a) (b) (c) 54 62 48	20

OP. 55.—FINALE.

ALLEGRO MOLTO.

(♩ = 76.)

POCO ANDANTE. (♪ = 108.)

PRESTO. (♪ = 116.)

Preliminary Note

We here more than ever perceive the desirability of regarding this work as exactly what it professes to be—"Sinfonia Eroica," or "symphony in heroic style"; and of remembering its having been written at the express suggestion of General Bernadotte—not in pursuance of any spontaneous desire for Beethoven to describe deeds or events in Napoleon's career. Wagner came very near to a recognition of this fact in regarding the funeral march as merely the application of that particular musical form

* (a) represents the texture-motive, (b) the melody, and (c) developments, free working and special motive in aggregate.

in replacement of the ordinary slow movement, and without any special reference to death. But it is clear from the style of his discourse that he only did so in order that his hero might not be supposed to die. He had in fact to make a virtue of the necessity of keeping the central figure alive for the last two movements. With the first of these he succeeded fairly well; for it was easy, on the assumption that the funeral march merely represented sorrow, to imagine resuscitation for the scherzo. But for the last he was unprepared with any feasible suggestion—nor is the appearance of such from any other quarter at all likely.

It cannot therefore be too freely confessed that all attempts to reconcile this movement with episodes in the career of a definite hero have failed. Yet, for all that, some of the suggestions called forth may not be without interest.

Berlioz for instance in allusion particularly to the "poco andante" says that:

> the hero causes many tears; but, after the last regrets are paid to his memory, the poet turns aside from elegy in order to intone with transport his hymn of glory.

Sir G. Grove also considers that the "poco andante" forms a grand climax to the work:

> to which the pages that precede it, with all their ingenuity and beauty, act as a noble introduction, rising step by step until they culminate in the very *Apotheosis* of the Hero.

Kretzschmar regards the finale as a succession of happy pictures of the warrior's home-coming reminding him of Bürger's lines:

> Und alles Volk mit Sieg und Klang
> Geschmückt mit grünen Reisern,
> Zog heim zu seinen Häusern.*

* Th' entire host in glad array,
Bedecked with many a floral spray,
Now homeward bent their way.

Form

The form may be simply described as theme with fourteen variations and coda: this however conveys but a cursory idea. To begin with, a "signal" passage precedes the theme and the latter is a mere bass part; so that it is not until the ostensible third variation that the real melody appears. From that point the two divide the honours of the movement; the contents of which are extremely varied—including

RHYTHMICAL TABLE.

Ex. 176. Op. 55, Finale.

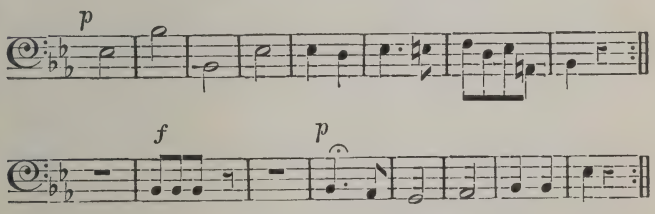
MOVEMENT	PORTION	MATERIAL	BARS.	CONSISTING OF	EXTENDING TO
Allegro molto	Introduction	Signal	11	$4 \times 3 - 1$	11
	Theme		32	4×8	43
	Var. 1		8	4×2	51
			2	2	53
			8	4×2	61
	Var. 2		16	$\{4 \times 2\}\{4 \times 2\}$	77
	Var. 3		32	4×8	109
			9	$4 \times 2 + 1$	118
	Var. 4	Fugato	14	$(4+2)(4\times2)$	132
			27	$(4+2)(4\times5+1)$	159
			17	$(4+1)(4\times3)$	176
	Var. 5		36	4×9	212
	Var. 6		16	4×4	228
			31	$4 \times 8 - 1$	259
	Var. 7		19	$4 \times 5 - 1$	278
			7	$4 \times 2 - 1$	285
	Var. 8	Fugato	19	$4 \times 5 - 1$	304
			25	$4 \times 6 + 1$	329
			21	$4 \times 5 + 1$	350
Poco andante	Var. 9		32	4×8	382
	Var. 10		15	$4 \times 4 - 1$	397
	Var. 11		24	4×6	421
	Var. 12		11	$4 \times 3 - 1$	432
Presto		Signal	4	4	436
	Var. 13		12	2×6	448
	Coda		27	$2 \times 13 + 1$	475
Total					475

two fugal movements (Variations IV and ~~IX~~ VIII), a change to "poco andante" which lasts during four variations (Variations X to XIII), and a further change to presto for the variation which develops into a coda-section. A lengthy bridge-passage precedes the "poco andante"; but otherwise there is no intrusion upon the series, except that the fugal movements are more extended than the others.

Material

The reader is referred to the corresponding heading of the opening movement for full explanation of Beethoven's "signal" passages generally. That which precedes the theme of this movement is of the nature of a flourish; its object being merely to

Ex. 177. Op. 55, Finale. Bass theme.

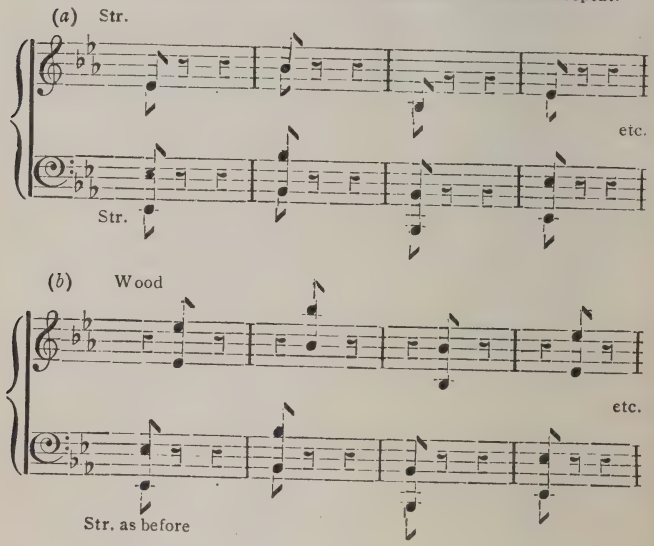


secure attention for a theme beginning pizz. for strings alone with only one note in each bar—a theme therefore absolutely requiring some preliminary notice.

Beethoven had an evident affection for this bass part; seeing that in spite of having already used it for the piano solo variations, Op. 35, and the "Prometheus" music, Op. 43, he returned to it for this symphony. Its individual attraction for him may be difficult to explain; but not so the mere adoption of a bass as melody with future liberty of superstructure, for that is a basis of composition offering much temptation. A good modern instance of such work is offered by Schumann's Impromptu, Op. 5, consisting of ten variations on an

air by Clara Wieck—which air by the way is not only a bass like the present but considerably resembles it in other respects. A natural conclusion seems to be that Beethoven found attraction in the silences which occur in the second portion of the theme as well as in its strength at opening; both of these features offering rich possibilities.

Ex. 178. Op. 55, Finale. (*a*) Opening of statement (*b*) In lieu of repeat.

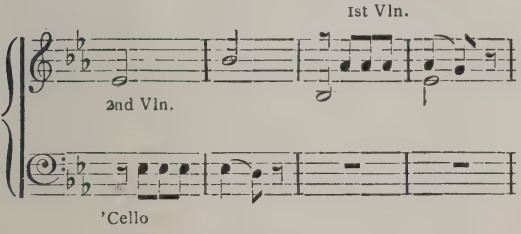


This bass, as known from Beethoven's earlier employments of it, is (with the exception of its isolated bar) *sostenuto*; so that the mysterious opening in this case is really a variation although a first statement. It is quite evident that it was so intended; for a humorous rendering is given to the repeat which completely characterises it in that sense. The bar being of minim value

the first wood-wind replies are at *crotchet* distance; but when the replies continue to halve the time and therefore to occur sometimes at *quaver* distance the effect is as described.

The first variation is interesting—albeit somewhat of conventional character; but the style of opening should already have convinced us that the progress is to be one of gradual development. The most striking portion of each variation is naturally that which corresponds with the silence and pause bars of the theme; the vociferous *forte* of the three repeated notes and the sudden *piano*

Ex. 179. Op. 55, Finale. Variation 1.



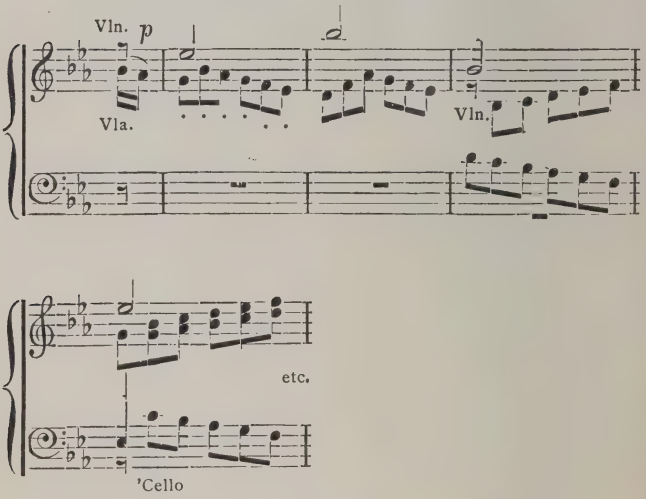
of the pause contributing not a little to the effect. The first variation is entirely for strings, and in only three real parts; violas and double basses being silent throughout.

The second variation increases the motion to triplet quavers and brings the violas prominently forward, thus increasing the number of real parts to four—the basses being still silent. The bass-theme is still intact, but is now an octave higher than in the first variation.

Throughout this movement we must not confound the terms "theme" and melody—the theme being the bass and the melody now for the first time appearing above it. The term double-theme might not be inappropriate in the circumstances, but it is better to content ourselves

with knowledge of that as the idea. The third variation is important; not only by its introduction of the melody but by its great advance in vigour and both force and variety of instrumentation. It opens "full" with exception of trumpets and drums. These appear with new instrumentation in lieu of literal repeat of the first eight bars—the "theme" as delivered by the trum-

Ex. 180. Op. 55, Finale. Variation 2.

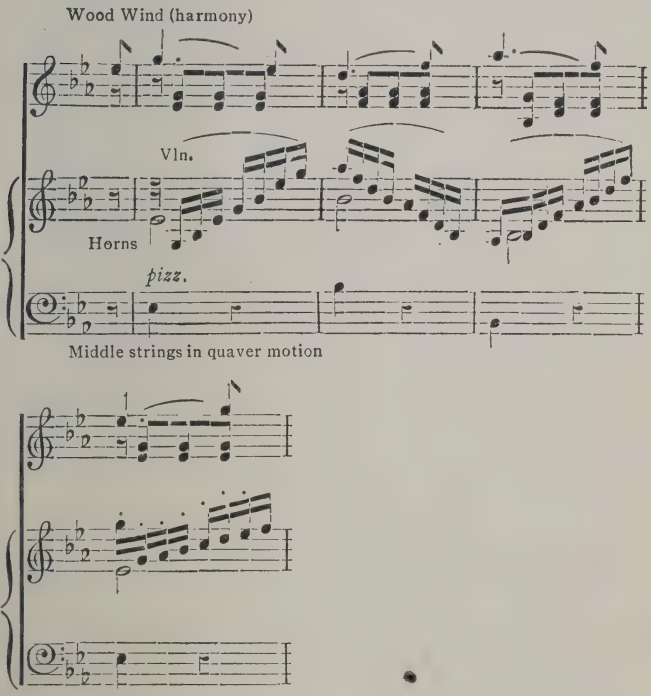


pets forming a magnificent effect against the running semiquaver bass. This variation is also an important turning-point in the composition, being provided with its own effective *codetta* in introduction of the following *fugato* in C minor.

Variation 4, the first *fugato*, has the same counter-subject as Variation 1; the theme being introduced in the order of violin one, two, viola and bass, and the

scheme being one of four real parts, as 'cellos and basses enter together. The whole section has a development of fifty-eight bars; of which about half are occupied by introductions of the subject and fifteen re-

Ex. 181. Op. 55, Finale. Variation 3.

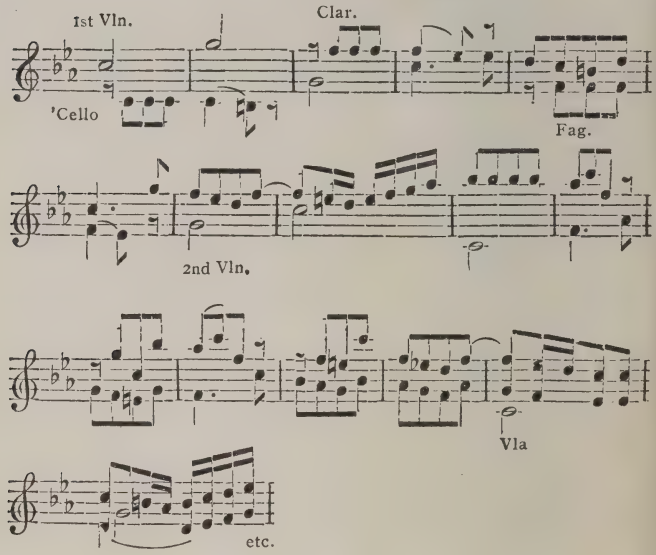


served for modulative sequence work of increasingly animated character leading to the next variation in D.*

* The key-signature is generally changed in pianoforte arrangements but not in the score. The variation commences in B minor but is really in D.

No. 5 is of very cheerful kind. Starting with the melody, unassociated with the theme, it sets off at the ninth bar upon a continuous semiquaver motion by first violins with soft wood accompaniment. At the seventeenth bar the flutes take up this motion; the other

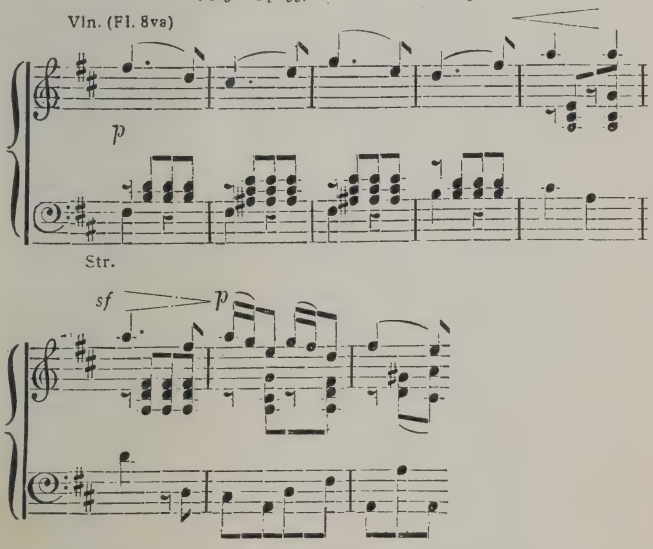
Ex. 182. Op. 55, Finale. Variation 4.



strings now joining in softly for another eight bars. What follows from this point is more of the nature of a bridge-passage than a variation. The motion is reduced to that of triplet quavers, the instrumentation, though confined to wood and string, is considerably fuller, and finally we cadence in D as dominant of G minor to follow. There is certainly nothing of the "heroic" about this variation individually, but there

can be no greater mistake than that of regarding features of this kind apart from context; which often shows that what might be reasonably deemed improper if standing alone bears a valuable relation to the whole. The mere exclusion of the theme from this variation is sufficient to show its light character to have been inten-

Ex. 183. Op. 55, Finale. Variation 5.

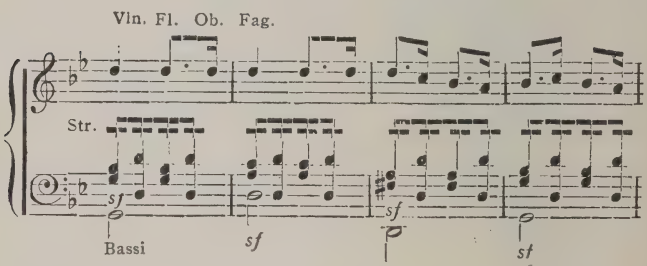


tionally given; and the motive of this becomes abundantly evident at pompous delivery of the noble opening notes of the theme by the basses against a march melody for the next variation.

Care in examining the means employed will soon lead us to perceive that the lightness of the fifth variation and the total exclusion from it of the theme has been made to co-operate with reduction of the theme to

four notes for the variation following in producing a very fine effect. After a relatively flippant episode these four notes stand in a greater contrast than even the entire theme would have done; so that by bringing these two extremes together the composer has imparted an eloquence to his music which neither variation standing alone would have been able to approach. The previous continuous semiquaver motion represented a quick pulsation which the long notes of the theme were not allowed to disturb; but as in the new variation only the longest notes of the theme are permitted the pulsations are taken at one bound from quavers to minims, with the result of expressing in tones a proudness of demeanour in every way consistent with the ruling idea of the work.

Ex. 184. Op. 55, Finale. Variation 6 (*a*).



Crotchet pulsations immediately follow those of the minim, the effect of the alternation being to preserve the dignity of the theme. Concentration of the entire variation upon four notes is also a powerful aid, and is considerably felt at the second part (after sixteen bars) when the theme-notes are transferred to C minor against a new counter melody in continuation of the march-spirit. That management of the rhythm in the sense described has all along been in the composer's

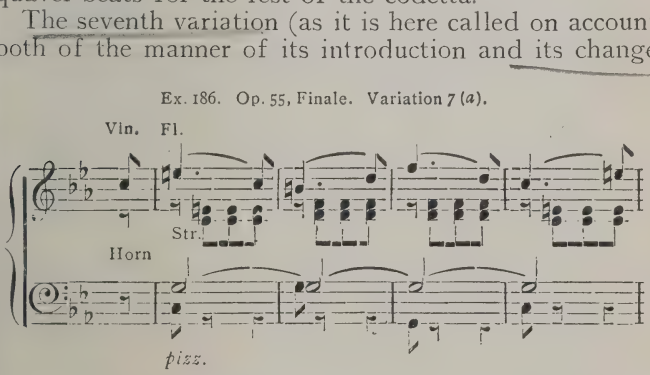
mind is evidenced by the fact that no sooner are the second sixteen bars complete than he entirely forsakes the minim pulsation. And as if to make the intention

Ex. 185. Op. 55, Finale. Variation 6 (*b*).

still more obvious he proceeds only a few bars with crotchet pulsations, the general movement being then in quaver-beats for the rest of the codetta.

The seventh variation (as it is here called on account both of the manner of its introduction and its change

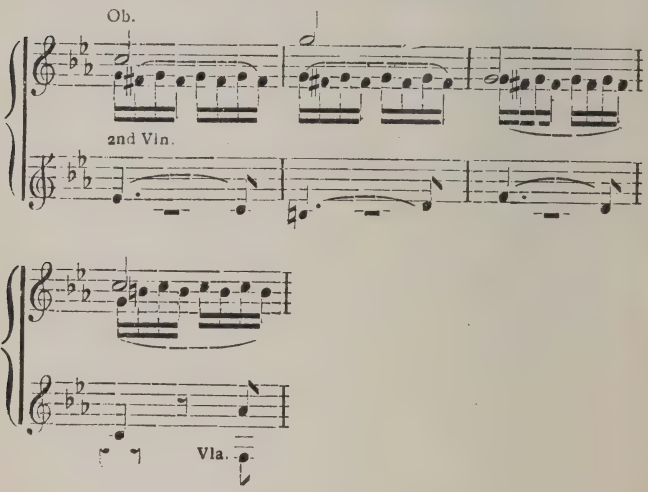
Ex. 186. Op. 55, Finale. Variation 7 (*a*).



of style) is really an episode. It represents for variation purposes merely the first half of the theme; its object being rather to act as connecting link. Thus by its opening it recalls the melody and instrumentation

of Variation 5, remembrance of which would otherwise remain obliterated by the march; by its retention of the four prominent theme notes it prepares us for the subject of the fugato which is to follow; and by its semiquaver figure it creates in advance the mood in which the new departure is to be made.

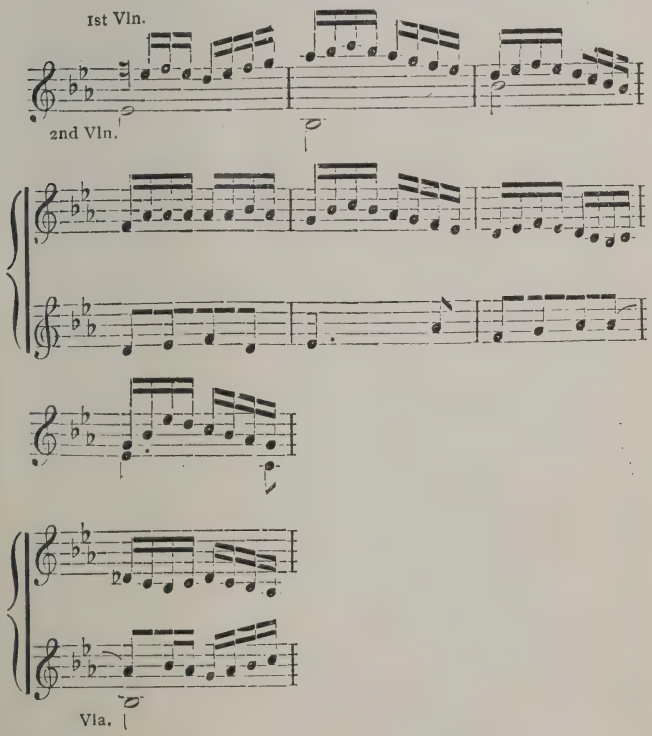
Ex. 187. Op. 55, Finale. Variation 7 (*b*).



The semiquaver figure, as will be seen, serves as counter-subject for the fugue, the subject of which is introduced in the order of second violin, viola, basses (together) and first violin. The latter's entry does not occur until the twenty-seventh bar, in consequence of extensions of phrase; the fugue proper being then almost immediately brought to an end in favour of an important and declamatory episode conducting to the change of movement. In this portion every conceivable means of life and vigour is employed; the demonstra-

tion being of that pronounced kind which generally entitles us to assume that something of quite opposite nature is in store. This we have now to see; but before

Ex. 188. Op. 55, Finale. Variation 8 (opening).

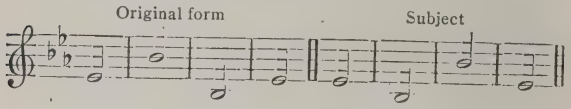


leaving the fugue the reader should note the fine effect produced by simple inversion of two of the theme notes for its subject.

The ninth variation (poco andante) has quite a cele-

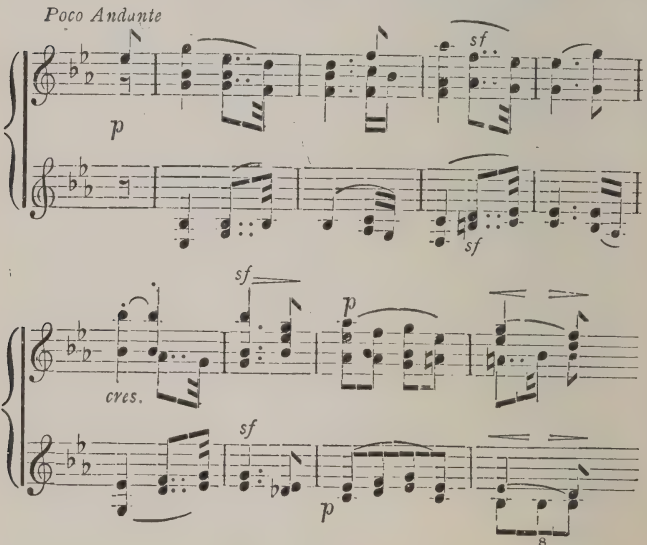
brity of its own. The composers of the period were in the habit of using the minor mode for their inevitable solemn variation, with the result very often of giving

Ex. 189. Op. 55, Finale. Variation 8 (subject of Fugato).



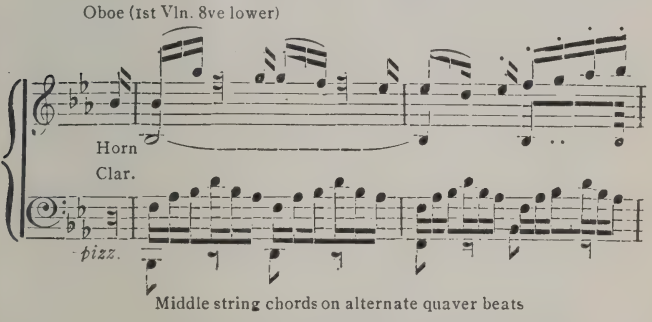
to their theme a humorous effect of which they were quite unaware; so that here we can see in Beethoven's use of the major for the most pathetic part of his movement his complete detachment from prevailing methods.

Ex. 190. Op. 55, Finale. Variation 9 *a*).



The simplicity of means is also very striking, for this andante is merely the melody with which we are familiar, slightly paraphrased and richly harmonised. But the effect of the body of wood-wind used as an accompaniment, is to give to the sad oboe melody an extraordinary eloquence; and when after eight bars this melody passes to the strings, which then invest it with new varieties of harmony (wood-wind and horns seeming to meditate upon it as it proceeds), it is impossible not to be affected by its pathos

Ex. 191. Op. 55, Finale. Variation 9 (*b*).

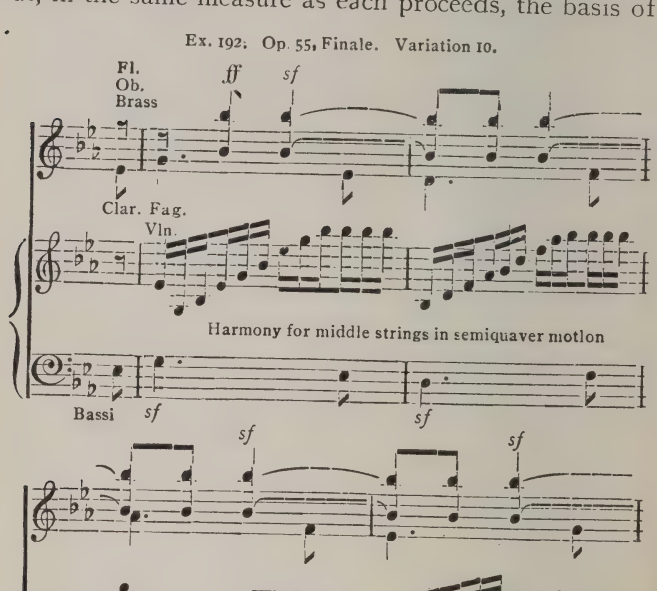


This is most worthily followed by a melody based upon the second portion of the theme—one of those pleading strains which, once heard, are never really forgotten. Its expression is irresistible; and it leads us, set off meantime by the choicest instrumentation, to a *crescendo* seeming to indicate some holy resolve resulting from the sorrow through which we have thus passed.

The tenth variation thus beautifully approached rises nobly to the obligation imposed; carrying us, with complete fidelity to the melody (which is all along delivered by the basses in company with clarinets and bassoons), to a new setting of agitated character.

Representation of the theme now becomes gradually more and more vague. For the time being we remain conscious of it at the commencement of each setting; but, in the same measure as each proceeds, the basis of

Ex. 192. Op. 55, Finale. Variation 10.



the discourse seems to be overcome in favour of new forms of enthusiasm not to be repressed. This is the case with Variation 11 which in spite of its simple entry soon drafts off into an impetuous progression

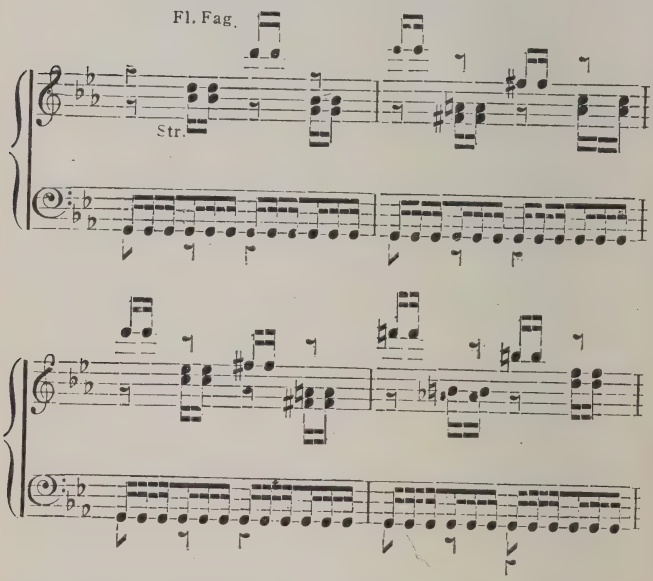
ultimately leading us to G minor. It is also the case with Variation 12; which, commencing in a hushed manner after the climax of No. 11, and notwithstanding the extremely marked difference of material matures in

Ex. 193. Op. 55, Finale. Variation 11.

the same way, except in regard to its sudden passage into *presto* movement. But by the time this arrives we have practically abandoned close adherence to the theme in favour of the peroration; so that, although

even after the *presto* a further setting may be traced, it bears little resemblance to those with which the movement began. Our explanation of Beethoven's "signal" passages is singularly borne out by the break into the *presto*; which, being an obvious "signal" for the coming coda, is actually formed of the same figure as the "signal" at the beginning of the movement—a figure exclusively reserved for these two purposes.

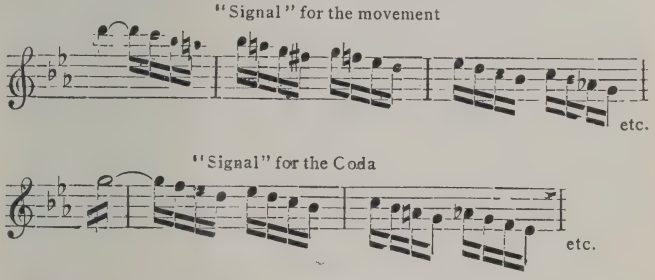
Ex. 194. Op. 55, Finale. Variation 12.



The character of the coda-variation (No. 13) may, in view of the preceding, be easily imagined. For ten bars it is based on tonic and dominant harmonies at bar distance; then, for two bars, upon the same at half-bar distance; after which with a furious rush by the

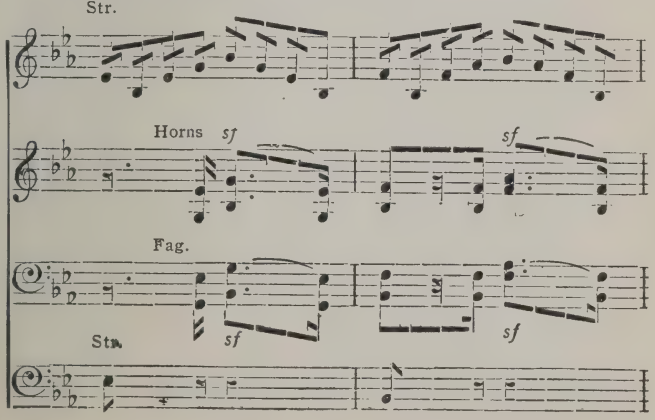
entire orchestra it escapes from control. Twenty-seven bars of $\frac{2}{4}$ *presto* is the extent of the peroration allowed to this great work. As Berlioz says it is laconic, but it

Ex. 195. Op. 55, Finale. Comparison of "Signal" passages.



worthily crowns the movement; for after all we must remember that from the moment of leaving the ninth variation enthusiasm has been continually upon the increase.

Ex. 196. Op. 55, Finale. Commencement of Variation 13 (Coda).



Conclusion

Neither the movement we have just traversed nor any other of this marvellous work has, in its own particular line, ever been surpassed even by Beethoven himself. Some of his other works may be more striking or may impress the public in a more lively way, but none possess more strength of thought and execution, a more consistently elevated and emotional style, or a more poetical form.* But even to endorse this opinion of the great French critic is not enough; for we have still to wonder at such perfection being reached by Beethoven in his first great work after starting upon the new road of which he spoke to Krumpholz in 1802. There seems to have been no intermediate stage: both the first movement and the finale of this symphony sufficiently reveal that. But, great as they are, they have not the intrinsic individuality of the Funeral March and Scherzo, which stand alone; the one as a drama without words—the other as exhaustive revelation of an entirely new form. It must ever remain one of the outstanding events of musical history that at one bound a composer should have so completely left his contemporaries and predecessors behind and have opened up for devotees of his art an entirely new world.

Epitome

The finale consists of 475 bars as written, to which thirty must be added for repeats of Variation 1 and 2, making 505 bars in all. Notwithstanding there being so many variations the bar value never changes; which serves to show that, although in

* Beethoven a écrit des choses plus saisissantes peut-être que cette symphonie, plusieurs de ses autres compositions impressionnent plus vivement le public, mais, il faut le reconnaître cependant, la symphonie-heroïque et tellement forte de pensée et d'exécution, le style en est si nerveux, si constainment élevé, et la forme si poétique, que son rang est egal à celui des plus hautes conceptions de son auteur.—Berlioz.

variation-form, the movement is continuous. As in the case of the Funeral March the form has little to do with the signification of the movement—the march replacing the ordinary slow movement and the variations the finale of pure symphonic form. None of the changes of key are recognised in the score, though in arrangements two are generally indicated by change of signature, these being Variation 5 and 6, in D and G minor respectively. Bar-subdivisions are all duple except Variations 2 and 5, for which triplet quavers, and Variations 9, 10 and 11, for which triplet semiquavers are used. The variations are here numbered for the student's convenience. They are not so numbered in the score; nor has the composer in any way used the term "variation" in description of the movement.

Ex. 197. Op. 55, Finale. Outline.

Intro.	Theme	Var. 1	Var. 2	Var. 3
Allegro 11	32	18	16	41
Var. 4	Var. 5	Var. 6	Var. 7	Var. 8
Fugato 58	36	47	Episode 19	Fugato 72
Var. 9	Var. 10	Var. 11	Var. 12	Coda
Andante 32	15	24	11 + 4 (Presto)	39

SYMPHONY No. 4.

FOURTH SYMPHONY

Op. 60.

Key.—B flat (second movement in E flat).

Dedication.—To Count Oppersdorf.

Score.—One flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, two drums.
First and second violins, violas, violoncellos and double-basses (two lines throughout).

Movements.—I, Adagio and Allegro vivace.
II, Adagio.
III, Allegro vivace, Trio (Un poco meno allegro).
IV, Allegro ma non troppo.

Date.—1806.

SYMPHONY No. 4.

OP. 60.—FIRST MOVEMENT.

(A). INTRODUCTION: ADAGIO.

(♩. = 66.)

Preliminary Note

THE principal danger incurred by the student in approaching the study of this symphony is that of being misled by the poorness of its reputation as compared with other Beethoven symphonies. Comparisons are never so odious as when applied to works possessing such strong individual qualities that, beyond the generic title they bear, there is nothing in common between them; and the first condition of doing justice to these symphonies, each one of which introduces us to a new world, is to set all considerations foreign to it completely aside. If, for reasons well known to the reader, we make exception of the first two symphonies—works which though superb do not belong to the same family as the remaining seven—no symphony is superior or inferior to any other; and not even the glorious ninth is able to cast a shade rendering individual qualities, not its own, obscure. What equalises these works is that each one perfectly realises the mission it set out to fulfil. No two of them have the same object or even objects bearing

any resemblance; and, whilst it is of course perfectly open to us to prefer one to another, we shall if we are wise regard that as a matter concerning our own temperament and as having nothing to do with the merit of the work.

The remark of Kretzschmar that this symphony constitutes by itself a species* is therefore not only true, but the same might be said of every other. The prime question for us in each case is to define the species, in order to provide for ourselves a standpoint from which the whole is to be regarded. In doing this it has become customary to seek in circumstances of Beethoven's life an explanation of his feelings at the period of composition, but the very greatness of the man is opposed to faith in this method. Any correspondence between such events and the character of his work is of the nature of coincidence; and had it been otherwise No. 2 could not have been written at a time of dire affliction. Moreover it is but a poor compliment to Beethoven's music to suppose that in order to make out what it means we must know facts which are exterior to it. We do not, for instance, need to trouble about Beethoven's love affairs in order to discover that this symphony is essentially romantic. The character of its melodies, the apparently extemporaneous flow of its ideas and its long-drawn harmonies are quite sufficient to tell us that. The peculiar unity of the work, in the sense that its movements seem like chapters of one story, also brings home to us that its romance is something definite; while the absence of all dark shadow in the expression equally assures us that the world in which it moves is one of happiness—the happiness of contentment and

* Sie repräsentiert unter den Symphonien eine Gattung für sich.

affection without boisterous glee, and without anything to cloud it more than those moments of comparative gloom which exhibit its radiance all the more.

Form

The "signal" of one bar at commencement of the introduction already referred to* causes the systematic four-bar phrasing to begin only from the second bar. So far as "form" may be assigned to what is merely a desultory prelude, it may be described as an alternation of two subjects; bearing respective relation to subjects 2 and 1 of the following "allegro." The second subject of the introduction is therefore the forerunner of the "texture" subject of the allegro—the texture question being one upon which we assume the reader's knowledge as it has already been explained.† We may remark however upon the strangeness of this "texture" theory never having been otherwise formulated, considering that the fact upon which it rests has often attracted attention. Here for instance Berlioz observes that the detached quaver motive‡

is only a canvas upon which the composer is afterwards enabled to display other melodies of more real character; the effect of the latter being to impart a secondary character to what was apparently the principal idea of the commencement.

How he can have observed this without noticing other cases of "texture" equally obvious is difficult to explain. The use of this class of theme is one of Beethoven's methods and the beauty of its application in this instance as providing a substratum of happy expression upon which the whole movement rests is very striking.

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* See under "Material," Symphony No. 3.

† See Scherzo of Symphony No. 3.

‡ No. 2 of introduction or 1 of Allegro.

RHYTHMICAL TABLE.

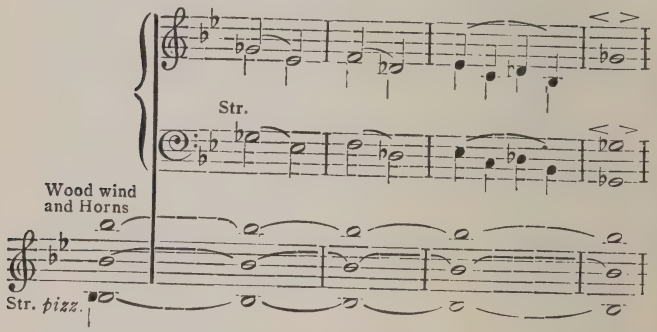
Ex. 198. Op. 60, Introduction.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTEND TO
Adagio	Introduction	Signal	1	1	1
		1st subject	4	4	5
		2nd ,,	8	4 × 2	13
		1st ,,	4	4	17
		2nd ,,	21	4 × 5 + 1	38
Totals.			38		38

Material

The foregoing easily explains why the first subject of the introduction makes only a slight appearance as compared with the second, as well as why the analogy it bears to the second subject of the allegro is somewhat remote. It is the "detached quaver" subject which, as forming the real introduction,

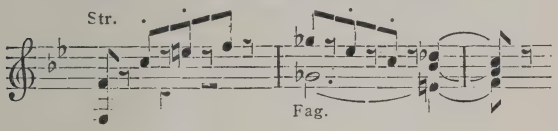
Ex. 199. Op. 60, Introduction. First subject.



is extended to some length; ultimately growing into the form of signal required for the allegro. The slow pace of the detached quavers is compensated for in the in-

strumentation; so that the phrasing, being thus made clear, aptly introduces the first subject of the allegro. But for the detached quavers being thus divided off in the score the connection with the allegro-subject would

Ex. 200. Op. 60, Introduction. Second subject.



not have been at all evident. The contents of the introduction are meagre considering its length; but this arises from its use of a texture subject, which awaits its full display under other conditions. The result is that this adagio is scarcely an item of separate beauty, though it is amply justified by the allegro to which it seems to give birth.

(B). Allegro Vivace.

(𝅗𝅥 = 80.)

Preliminary Note

This allegro is the only first movement in Beethoven's symphonies which literally grows out of its introduction. The other cases in which a short preliminary movement is provided are Symphonies Nos. 1, 2 and 7, in each of which analogies more or less remote with subjects of the first grand division are traceable. But there the connection ends, save that they are all arranged to terminate by an immediate fall into the next movement. Beethoven

does not call them "introductions," nor are they such in the fullest sense of that term; those of Nos. 2 and 7 having, in particular, both special and separate individual interests. The present allegro is therefore unique as the offspring of the opening adagio.

The form is regular. Besides the "signal" which (in view of the special use made of it), might be regarded as an exceptional feature, there are three subjects and

RHYTHMICAL TABLE.

Ex. 201. Op. 60, First Movement, First section and Durchführung.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegro vivace	First section	Signal	4	2 × 2	4
		1st subject (a) (b)	8	4 × 2	12
		Signal	2	2	14
		1st subject (a)	12	4 × 3	26
		1st motive	16	4 × 4	42
		1st subject (a)	14	4 × 3 + 2	56
		Bridge (integral)	8	4 × 2	64
		2nd motive	10	4 × 2 + 2	74
		3rd motive	8	4 × 2	82
		2nd subject	20	(3×3+2)(3×3)	102
		4th motive	16	4 × 4	118
		Bridge (integral)	20	4 × 5	138
		3rd subject	8	4 × 2	146
		,, ,,	4	4	150
		Signal and first 2 bars of subject	10	4 × 2 + 2	160
Totals.			160		160
	Durchführung	Extension 3rd subject	2	2	162
		1st subject (a)	30	4 × 7 + 2	192
		,, ,, (a)	64	4 × 16	256
		Signal	8	4 × 2	264
		1st subject (b)	16	4 × 4	280
		Signal	32	4 × 8	312
Totals.			152		312

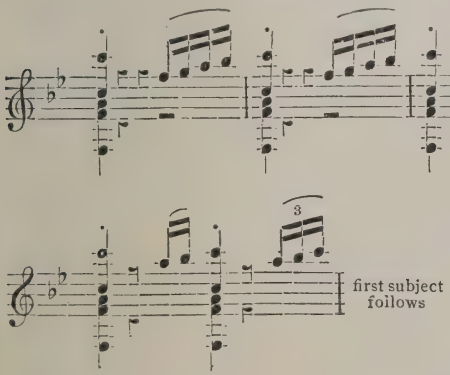
four auxiliary motives; while the proportions allotted to first section Durchführung, return and coda are quite normal. The prominence of the peculiar rhythmic formation of the second subject renders that a formal feature. Another such also results from the subordinate position occupied by what is ostensibly the leading theme. The phrase extensions are few, and of overlapping there is no instance whatever. The rhythmisation is in four-bar phrases throughout, with exception of the second subject.

Form

The "signal," on passing from the introduction to the allegro occurs in the latter twice at bar, and twice at half-bar distance, thus occupying four bars and bringing itself into line with the subsequent phrasing. The harmony of F dominant used for it already in the introduction passes to the allegro without change.

Material

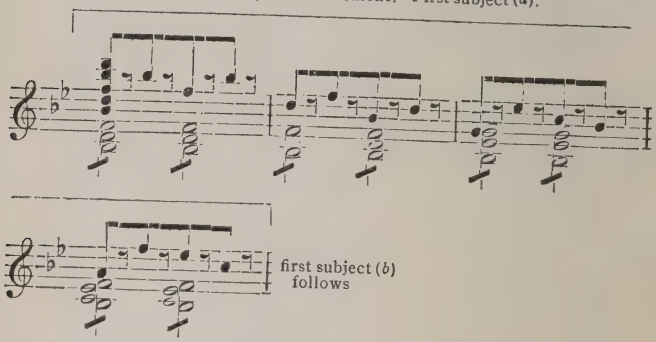
Ex. 202. Op. 60, First movement. Signal.



The first subject is immediately joined hereto, and naturally divides into two portions. It is only to the first of these that the term "texture" applies; the other being of legato character, and therefore in contrast.

The use of the texture in this movement is most prominent during its Durchführung, and will therefore be principally considered when we come to that portion. Viewed upon the whole, however, its use is very different from that of the same kind of subject in the scherzo of the "Eroïca." There, it provided the horizon from which the melody was capriciously projected. Here, the melodies absorb attention, and it is only upon their subsidence that the texture appears as a background. Its occupation of the position of first subject is therefore somewhat confusing; but we soon learn to regard it as the humdrum of happy contentment; giving character to the movement, but only monopolising attention in default of some amorous incident or otherwise inspiring event.

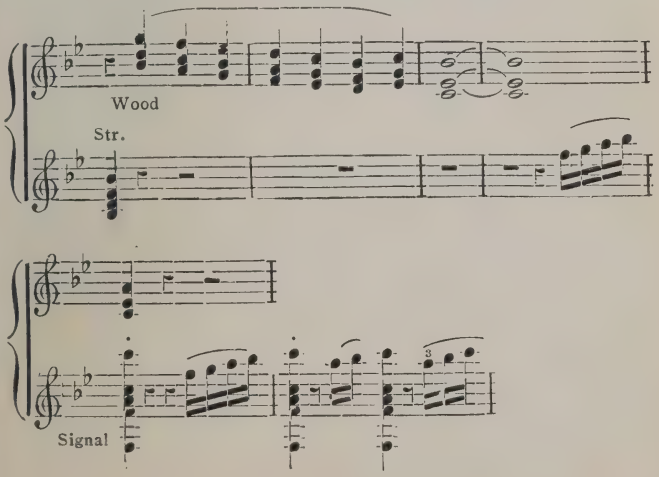
Ex 203. Op. 60, First movement. First subject (*a*).



The fact of having an auxiliary motive of opposite character gives it great pliability because of enabling its incessant motion to be arrested at short notice, whilst on the other hand its own formation is of a nature to favour indefinite extension when required. It is the latter case which has happened during the Durch-

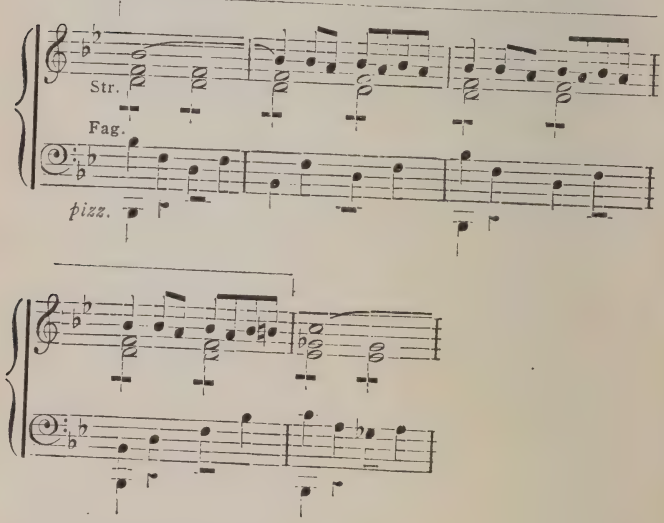
führung; to the incalculable gain of that section, as we shall see. In the present section the auxiliary motive naturally at once follows; the return of the texture being thereupon brought about by two bars of the "signal." At this point the subject as such appears with its maximum demonstration; which is therefore not again approached until the corresponding passage of the return. On the first occasion this demonstration is divided into two portions by the first intermediate motive, the omission of which at the return is simply one of the customary abridgements of that section. Being used therefore merely as a connecting link between two portions of the same development this motive is quite in the spirit of the subject, so that its omission for the entire rest of the movement is unnoticed, notwithstanding its striking effect in the place it here occupies.

Ex. 204. Op. 60, First movement. First subject (*b*).



The demonstration which follows leads to a conclusion in which the harmony of C dominant prevails. Immediately thereupon we have a bridge-passage of the kind here called "integral" on account of standing in equally with the subjects for the return groups. It is one of the features which contribute to the opinion that this symphony was not the object of such profound study as was customary with Beethoven. It fulfils the object required of it quite effectively, but bears nevertheless the stamp of a kind of spontaneity more associated with extemporaneous performance, and is possibly one of the passages referred to by Kretzschmar under the title "empty."*

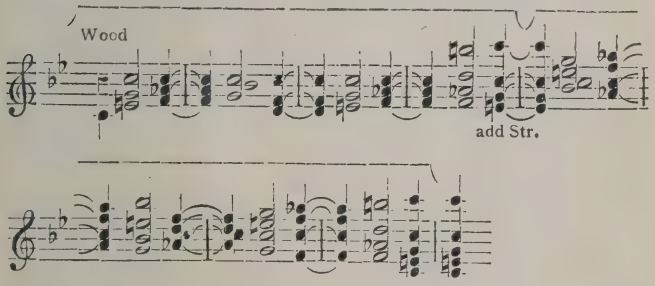
Ex. 205. Op. 60, First movement. First intermediate motive.



* Sie enthält eine ganze Reihe sogenaunter leerer Stellen.

The final of this bridge is also the beginning of the second motive—one which naturally divides into two portions. Happy in itself, it seems to gain by the many syncopations which have preceded it; to which its quietude moreover offers a relief. It is given by strings

Ex. 205 Op. 60, First movement. Bridge passage.



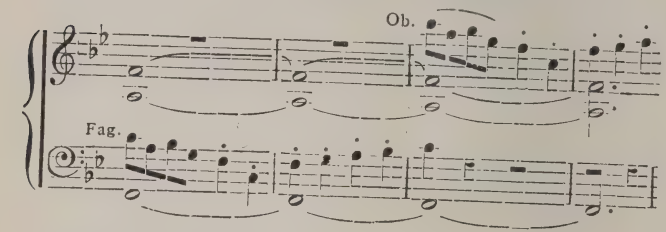
only, with accompanying parts of sustained notes; to which the violas and 'cellos contribute on completion of their melody. Against the string sostenuto thus produced the bassoon and oboe now indulge in a little dialogue from the second portion of this motive.

Ex. 207. Op. 60, First movement. Second motive (*a*).

The flute continues with a like phrase in D minor, thus introducing the third intermediate motive; upon which the strings give their sostenuto over to the oboes and take upon themselves the crotchet beats. These

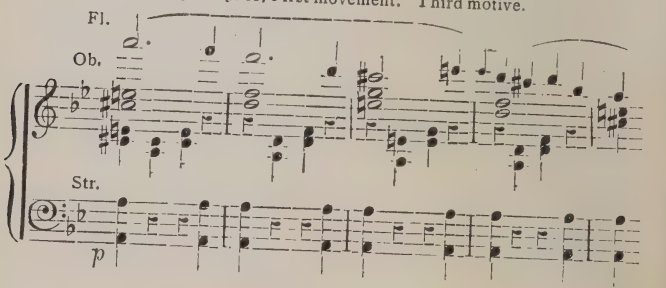
they divide in such way as to exhibit a minor third figure of which we shall hear much later on. The accompaniment figure now continues during a second reading of the same motive by the violins in which the crotchet motion is rendered by a graceful melodic inflection; the sostenuto being given to the bassoons. The

Ex. 208. Op. 60, First movement. Second motive (*b*).



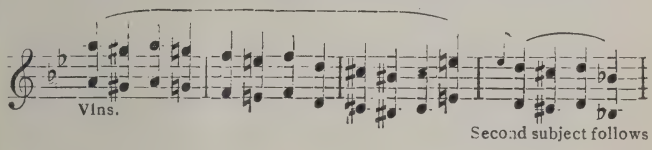
long succession of separate items of material (which is still far from complete) is one of the features which go to make up the strong individual character of the work; the poetical basis of which does not favour developments so much as an insouciance in enjoyment. The critics of the period, not perceiving this, and having as yet no experience of symphonies each one of which re-

Ex. 209. Op. 60, First movement. Third motive.



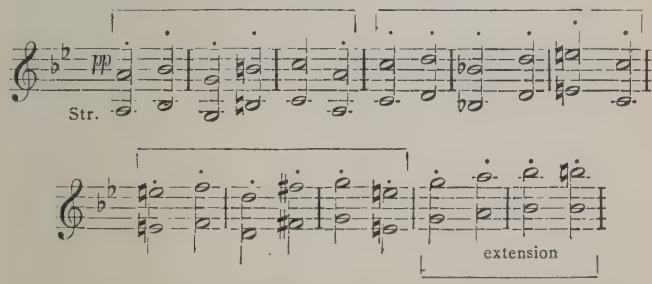
quired to be judged by a different standard, found that there were too many subjects, that one therefore prevented the other from being sufficiently exploited, and so forth. We know better now, but can scarcely point the finger at such judges; having ourselves been slow enough to learn.

Ex. 210. Op. 60, First movement. Third motive (second reading).



The next stage in our romantic journey is the appearance of the second principal subject. What more natural than that it should be wayward and unbound? A theme of stereotyped order would indeed have been embarrassing, as giving to the movement a sort of

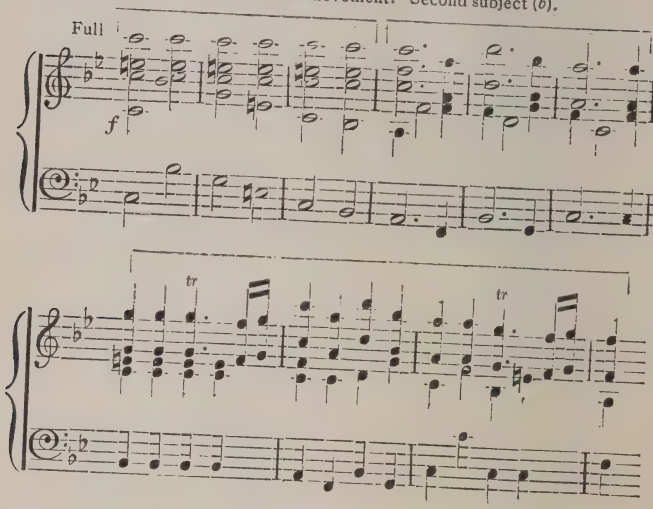
Ex. 211. Op. 60, First movement. Second subject (*a*).



hybrid character. Yet the fact of this subject being in an unaccustomed rhythm, or, in other words, the fact of this subject being in beautiful accord with the mood of which the whole symphony is an expression, has been

the great cause of embarrassment. An utterance in staccato minims (fancy it!) in three-bar phrases (monstrous!) and not even presentative of the outline they themselves originate—do we not see in the effect produced upon unprepared minds how important it is to grasp the poetical basis of a work before attempting to criticise its contents? As to the charges against this subject, it cannot justify itself more clearly than in pleading guilty to all of them. Its staccato minims are

Ex. 212. Op. 60, First movement. Second subject (*b*).

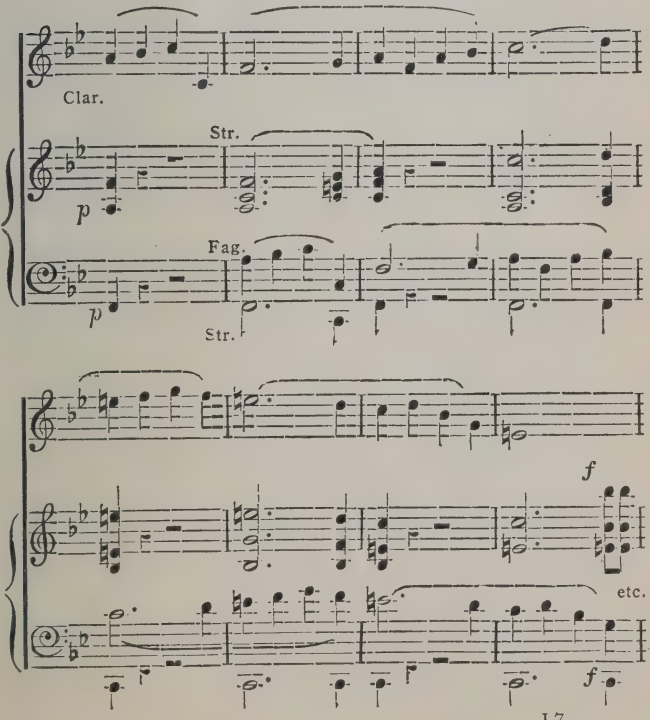


sincere because they are in unison. They are being brandished by a personage who is completely happy and not over-disposed to render methodical account of why he is so. Suddenly he breaks out into song; but when he does so—no more phrase extensions, all is metrical. The feeling is the same, the phrasing is the same; but the song is regular now, and harmonised. Har-

monised, forsooth! he calls the entire orchestra to his aid in that respect; and the players rejoice, the listeners rejoice, and last, but not least, the patient student of the score—they all rejoice with him.

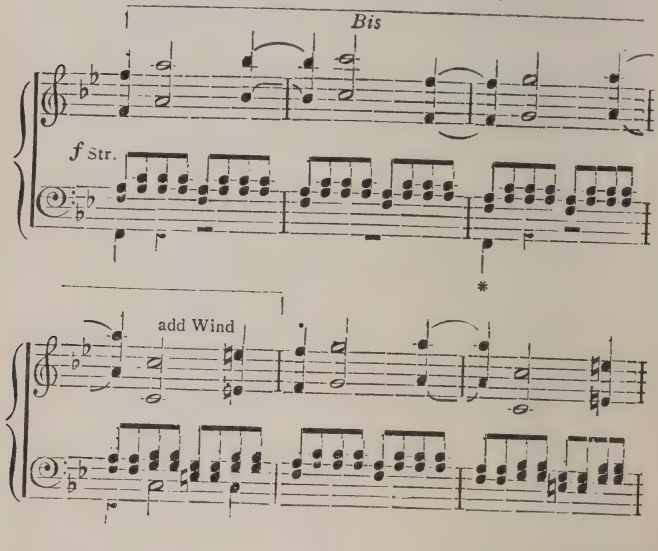
To attempt a logical development of this would obviously be to sacrifice the entire mental picture. Nature does not ordain that a burst of exuberance should be followed by a philosophical dissection, the only meaning of which would be to show the unreality of the ex-

Ex. 213. Op. 60, First movement. Fourth motive.

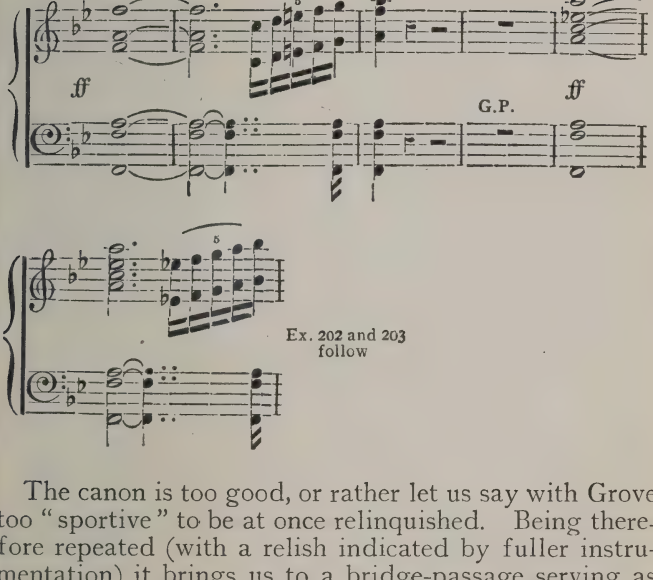


uberance. But it does ordain a sequel of happy calm, and that is why we now resume the procession of subjects which was formerly such an innocent cause of offence. Grove calls the next item a "sportive" canon coming as near to triviality as Beethoven could allow himself. The simile is good—save that it is not Beethoven who is sportive but the character of his creation. Just as the evidence of a good sermon is that not the preacher but the subject is thought of, so the evidence of a good symphony is that we forget the composer and think only of the realities of his vision.

Ex. 214. Op. 60, First movement. Third subject.



* Second time only.

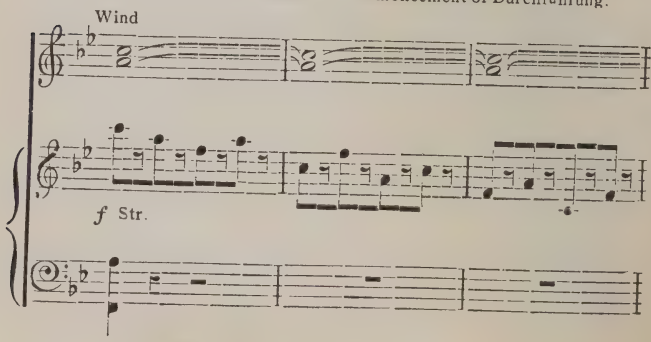


The canon is too good, or rather let us say with Grove too "sportive" to be at once relinquished. Being therefore repeated (with a relish indicated by fuller instrumentation) it brings us to a bridge-passage serving as conduct to the third subject. This bridge-passage is probably one of Kretzschmar's "leere Stellen," for it contains very little. It is simply redolent of the joy of living; but, as a bridge carrying us safely over to the third subject we are proverbially bound to speak well of it. Even the third subject which now engages our attention does not do so for its own sake, but for the apt fulfilment of the duty of its position; that being to take us back to the "signal" in view of the repeat of first part of the section.

It will readily be seen that a third subject thus capable of leading us to a "signal" on the dominant is equally capable of leading us to the dominant opening of the "texture"-subject which is the first feature of the

Durchführung. The procession of subjects and motives is now complete with the exception of one which we shall shortly find clinging to the texture subject itself. That motive however is merely of the nature of adornment and does not venture to dispute matters with the texture subject which now enters into complete possession. For a short time it remains fairly assertive, seeming to engage the listener as if it were one of the procession. Then its phrases shorten from four-bar to two-bar length; not with a rising, but with a falling effect—the precise contrary of what is usual with such diminutions, especially in a Durchführung. In other words it is renouncing its claim as subject to resume its position as background to the picture. An interrupted cadence brings us unexpectedly upon the chord of A and all is hushed. We can just trace the texture's pattern, so to speak, in the persistent minor-third figure of the 'cellos already mentioned in connection with the third motive; but beyond that the score contains nothing but references to the original "signal" which served originally as auxiliary to the texture-subject. These, gradually rising, bring us up again to the texture-subject—this time in D and in form similar to

Ex 215. Op. 60, First movement. Commencement of Durchführung.

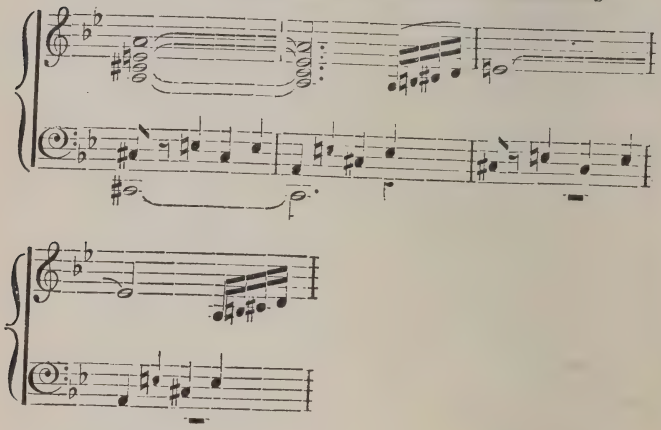


that of the opening of the Durchführung. After four bars in that key the new motive makes its appearance; and, with it, a new melodic interest naturally supervenes. This however never rises to a height sufficient to extinguish or even diminish our consciousness of the texture-subject; which, in one or other of its two forms, continues its course unmindful of other feature.

The whole of this working is of the nature of a sequence of enormous breadth; in which the more assertive appearances of the texture-subject are at practically

sixteen bars' distance, the keys being F, A and D,* and the appearance in A being of more hushed character, as described. We have now a similar but shortened appearance in E flat preparatory to the great central group of the Durchführung which opens in that key. It is as if the texture-subject resented anything of the nature of divided possession; for it now commences a sequence progression similar to the last, but of which each section is of only eight-bar length, with every interstice completely filled with its own auxiliary motive.

Ex. 216. Op. 60, First movement. Texture-figure in Durchführung.

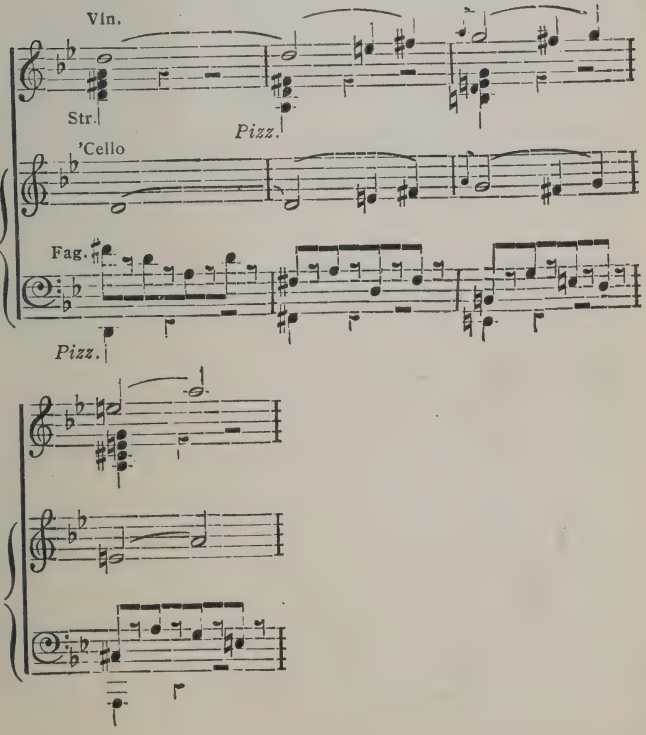


The keys represented by this progression are E flat and G, but these are followed by another member of the sequence formed upon diminished-seventh harmony with G as bass. Even without any knowledge of what is to follow we should regard this as ominous for sev-

* Illustrated respectively by Examples 215 to 217.

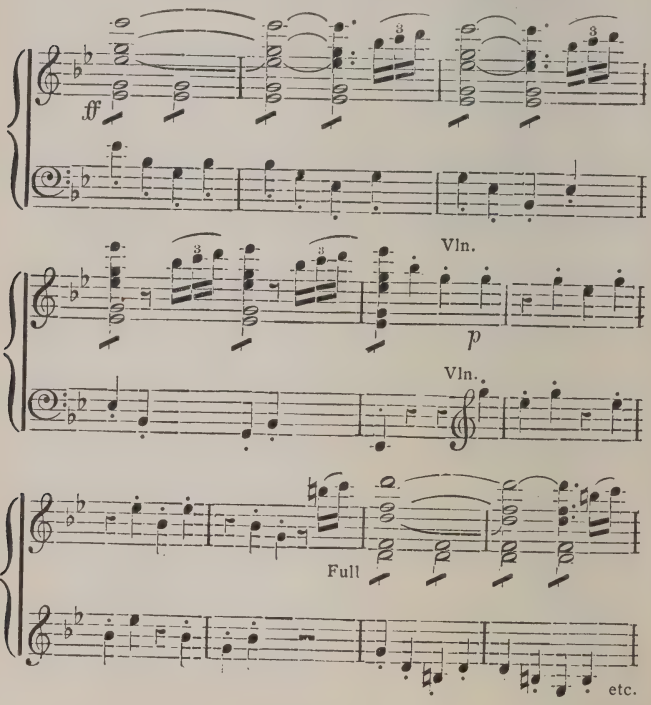
eral reasons. Beethoven's prowess in use of the diminished seventh harmony is so well known that when he brings his Durchführung climax to a close upon it with a *diminuendo* effect, thinning his orchestra down to a single line; and when he reiterates one interval for a dozen bars, changing it enharmonically in its course; we do not need much prescience to know that he has something important in store.

Ex. 217. Op. 60, First movement. Fifth motive.



This hushed effect (up to the appearance of the F sharp harmony) is the effacement of the texture, and therefore a sign that the procession of subjects is shortly to be renewed. The strings softly conclude two bars of this chord with a reminder of the "signal," and are met by a *pianissimo* drum-roll which alone is heard for another two bars. The note given by the drum serves as A sharp (this being the third of the chord); though its tuning as B flat had, of course, only the tonic of the

Ex. 218. Op. 60, First movement. Climax of Durchführung.



parent key in view. This adroit use of the drum note's enharmonic to serve the purposes of a remote key is an achievement in itself; but the mere technical expertness thus shown is surpassed in merit by the poetic use made

Ex 219. Op. 60, First movement. Preparation for the return.

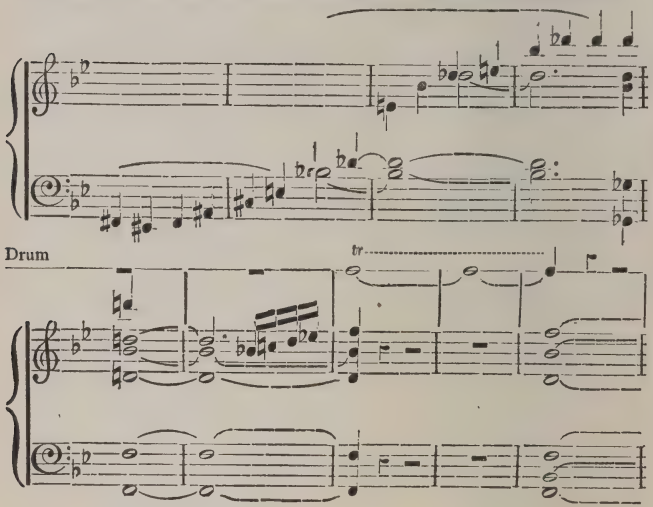
of the opportunity. We cannot here do better than fall back upon Berlioz's description of this episode, as exceedingly happy in its choice of terms and consequent clearness.

After two such appearances the kettle-drum ceases; in order to allow the string instruments an opportunity of sweetly murmuring other fragments of the theme,* and of arriving by a new enharmonic modulation to the chord of six-four; second inversion of that of B flat. The kett'e-drum now returns upon the same sound; which, instead of being a leading note as upon the first occasion, is now a veritable tonic; and, as such, continues the tremolo for some twenty bars. The force of tonality possessed by this B flat, only slightly perceptible at first, be-

* Berlioz is here alluding to first subject (b).

comes greater in the same degree as the tremolo proceeds. Afterwards the other instruments, bestrewing the onward march with slight and unfinished traits, prepare us for a continuous roll of the kettle-drum on a general *forte* in which the perfect chord of B flat is finally stated by the full orchestra in all its majesty. This remarkable crescendo is one of the best conceived effects which we know of in all music.*

Ex. 220. Op. 60, First movement. Modulation in course of Durchführung.



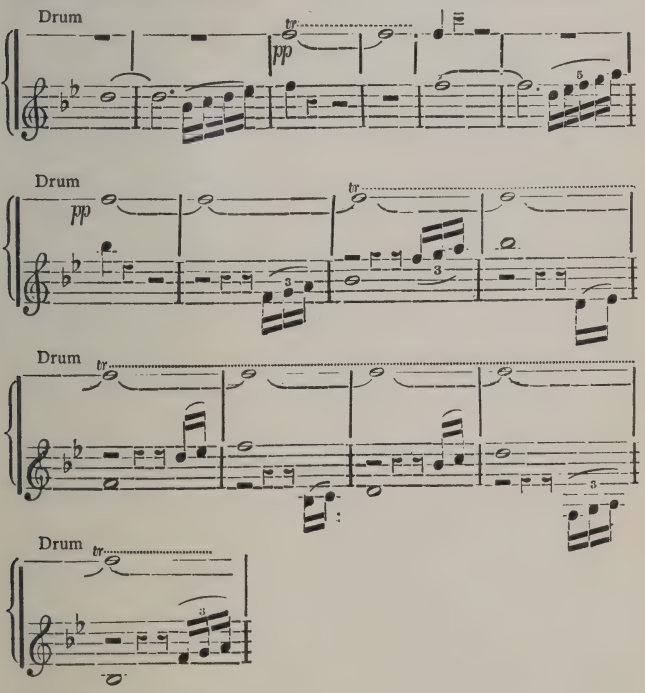
As the *crescendo* in question brings us to the return —practically a repeat, under usual conditions, of the first section, we need only draw attention to the formal modifications it presents.

The nature of the movement, as disclosed by the foregoing, entirely precludes all novel feature for the coda; which is accordingly short, and given to familiar

* See the author's translation of Berlioz's "Critical Study of Beethoven's Nine Symphonies," p. 54.

material. The eight bars in which the "signal" appears, prior to the cadence-passage, is however noteworthy as an instance of consistency, the bass being formed of first subject (b). Another point worthy of

Ex. 221. Op. 60, First movement. Drum-roll at the close of Durchführung.



mention is presented by the cadence-passage; on account of Schumann's statement that the passage, as it stands, is a corrupted reading. It seems impossible that Beethoven can have intended it to finish upon a weak bar; which is the result of the present reading. Schu-

mann is therefore unquestionably right beyond an atom of doubt, and in spite of the little heed paid to his suggestion, as any average student can easily perceive for himself. The best way to see the clearness of this is to reduce the notes to half length; and to examine them, first, with the suppression of those which Schumann says are too many, and next as the passage always appears.

RHYTHMICAL TABLE.

Ex. 222. Op. 60, First Movement, Return and Coda.

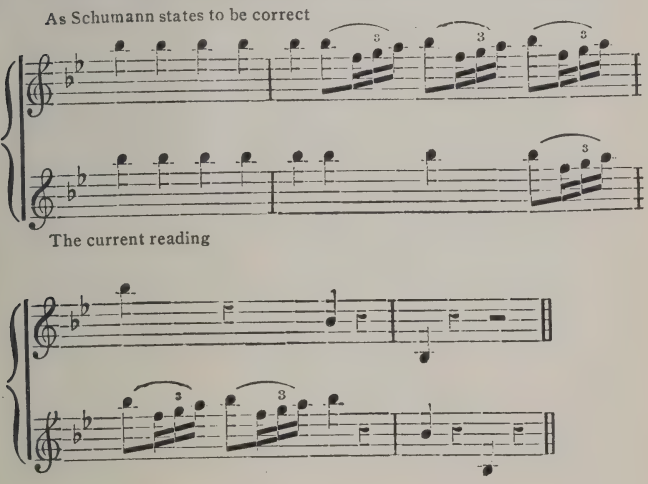
MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegro vivace	Return	1st subject (a)	8	2 × 4	320
		,, ,, (b)	6	4 + 2	326
		,, ,, (a)	18	4 × 4 + 2	344
		Bridge	8	4 × 2	352
		2nd motive	10	4 × 2 + 2	362
		3rd motive	8	4 × 2	370
		2nd subject	20	(3×3+2) (3×3)	390
		4th motive	16	4 × 4	406
		Bridge	20	4 × 5	426
		3rd subject	12	4 × 3	438
Totals.			126		438
	Coda	Signal	4	4	442
		1st subject (a)	8	4 × 2	450
		,, ,, (b)	8	4 × 2	458
		Signal	8	4 × 2	466
		Cadence	8	4 × 2	474
Totals.			36		474

Conclusion

The first movement of a symphony is always held to be specially indicative alike of the intention of the work and of the power of its composer. In no case does that dictum more truly hold good than in that with which we have been dealing. The romance of the present movement which influences its construction so considerably finds different expres-

sion in other portions of work, just as one and the same love-story may have its various episodes; but it is always there, and to an extent rendering this first movement more than usually representative of the whole.

Ex. 223. Op. 60, First movement. Schumann and the Cadence-passage.



Yet, in spite of this common feature, the allegro has a most strongly marked individuality. Its applications of "signal" and "texture" devices are alone sufficient to give it this; but the subordination of the first subject in favour of a long procession of motives during the first section and return, considered in relation to the complete reversal of this treatment during the Durchführung raise it also to a very high technical level as illustrative of rare powers of the tonal language.

It consists as written of 512 bars; or thirty-eight for the adagio introduction and 474 for the allegro. Adding 146 bars for repeat of first part of first section we have 658 in all. The time is common for the adagio and alla-breve for the allegro. Notwithstanding extensive modulations there are no changes of key-signature. The three-bar rhythm of the second subject, the canon of the fourth intermediate motive and the long drum roll of the Durchführung are outstanding features.

Epitome

Ex. 224. Op. 60, First movement, outline.

FIRST SECTION.	DURCHFUHRUNG.	RETURN.	CODA.
160 I II III 82 56 22	152	126 I II III 58 56 12	36

OP. 60.—SECOND MOVEMENT.

ADAGIO.

(♩ = 84.)

In this movement the love-tale is told. But, however true these words, they convey but little of the combined nobleness and gentleness, confidence and misgiving, vociferous joy and calm contentment here presented. The careless gaiety of the first movement could no more last in music than in life. However happy, we must pause to

Preliminary Note

meditate, and thus to realise in thought that we are happy. The mood in which our happiness is shown by outward demeanour is different from that in which we confess our joy with pride and thankfulness. The cause may be the same; and, being the same, may shed a resemblance over our conduct in the two cases. But the cases are different; and both the resemblance and the difference will come to light in analysing this movement.

It has been well remarked that whilst joy is the guiding conception of the whole symphony it is divided into what may be called the outer or demonstrative form and the inner or meditative form. In the first movement we have entirely the former, but in the second not entirely the latter. Yet, one mood does not intrude upon the other; for the reason that the demonstration entering into this movement is not wayward, as in the allegro, but calmly triumphant. The beautiful plan pursued by Beethoven is, however, evident by the fact that in both cases there is the association of two feelings, one of which is subordinate to the other. In the first we had the joy which occasionally finds vent in song but is content between such manifestations with the mere consciousness of a happy feeling. In the second we have the joy of loving, but with it the triumph of being loved. And, just as the simple happy feeling of the first movement, as represented by its texture motive, was subordinate to the outbursts of song; so, in this adagio, is the triumph subordinate to the joy of loving.

It is for this reason that Beethoven has elevated the accompanying parts of the adagio to a position of such striking importance that they occasionally rise and take possession; just as the mere substratum of happiness held sway betimes in the first movement. A more perfect work of art was surely never conceived than

this, in which movements so outwardly different are nevertheless so inwardly united. It would be difficult to find even in Beethoven's own works another case of equal perfection in respect of unity of purpose.

Form

The form of the movement is simplicity itself. There are two subjects; of which the first, for purposes of analysis, is conveniently divisible into two parts. The subjects flow into one another; but bridge passages of importance occur at close of first statement, end of middle section and before the coda.

Material

The first bar strikes attention by presenting a separate item of material, extremely important both to the technical working and poetical basis of the movement. It serves for the moment the purpose of "signal," but really stands for that feeling

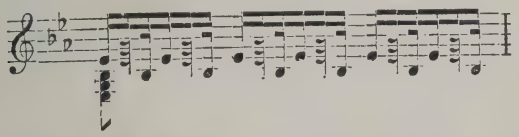
RHYTHMICAL STATEMENT.

Ex. 225. Op. 60, Second movement.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Adagio	Statement	Signal	1	1	1
		1st subject (a)	16	(2 × 4) 2	17
		,, ,, (b)	8	2 × 4	25
		2nd subject	8	2 × 4	33
Totals.			33		33
	Middle	Bridge	8	2 × 4	41
		1st subject (Var.)	17	(2 × 4) 2 + 1	58
		Bridge	6	2 × 3	64
Totals.			31		64
	Return	1st subject (a)	8	2 × 4	72
		,, ,, (b)	8	2 × 4	80
		2nd subject	8	2 × 4	88
Totals.			24		88
	Coda	Bridge	7	2 × 4 − 1	95
		1st subject	9	2 × 4 + 1	104
Totals.			16		104

of triumph which underlies the love story and ultimately causes the accompanying parts to rise in a sort of rivalry of the gentler feeling represented by the song. It is accordingly and by nature a trumpet or drum passage; opening delivery by second violin being merely in view of the coming development. The close association during the first movement of the signal and texture subject is here represented by an equally close association between the signal and accompaniment figures. Of the latter there are several; all wedded with equal felicity to the signal passage, and combining with it to produce the triumphant feeling which is the counterpart of that of latent happiness in the first movement.

Ex. 226. Op. 60, Second movement. Signal.



The affinity between the movements being thus clear, and the vocation of the "signal" passage defined, we pass on to the first subject, the statement of which extends to eight bars. During these, a first accompaniment figure appears in the second violin part; this being a form reserved for those gentler moments in which the signal passage is heard but faintly. The first delivery is by strings alone, clarinets and bassoons only entering at the eighth bar, in preparation for triumphant delivery of the signal by entire orchestra at the ninth. The irrepressible feeling of pride is thus exhibited very early in the movement; but its sudden repression at the next bar on re-entry of the song sufficiently indicates not only the friendly rivalry between the two feelings but also that notwithstanding its prominence it is secondary in the scheme of the movement.

The subject is now repeated with a re-instrumentation including wood-wind and horns; but its eighth bar, instead of the signal, introduces us to a new and more rapid accompaniment figure in recognition of the more passionate and disjointed nature of the second

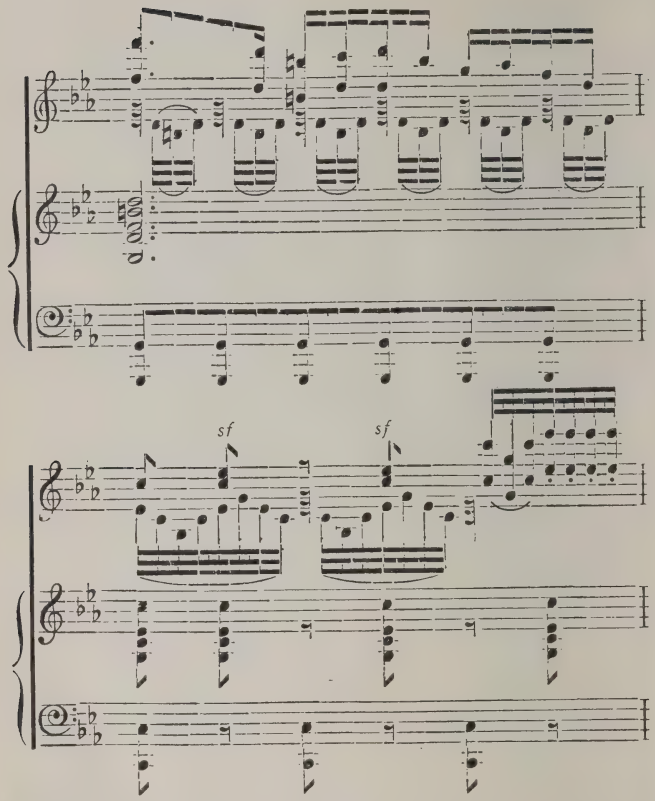
Ex. 227. Op. 60, Second movement. First subject (*a*).

portion of the subject. This increase in the warmth of accompaniment is part of the gradual rise which is to culminate in the two bars preceding entry of the second subject—bars in which the gentler feeling is quite obliterated and which therefore form the first demonstration of what was originally indicated by the "signal."

The beauty of the next subject is much enhanced by

the reaction of feeling it represents being so true to nature; whilst from the point of view of mere workmanship the development of triumphal feeling in the accompaniment would be a great effect even in default of poetic ideal. Not only does the pleading voice of the clarinet now replace this outburst, but the accompaniment, as if seeming to relent, passes at once to a most soothing form.

Ex. 228. Op. 60, Second movement. First subject (*b*).



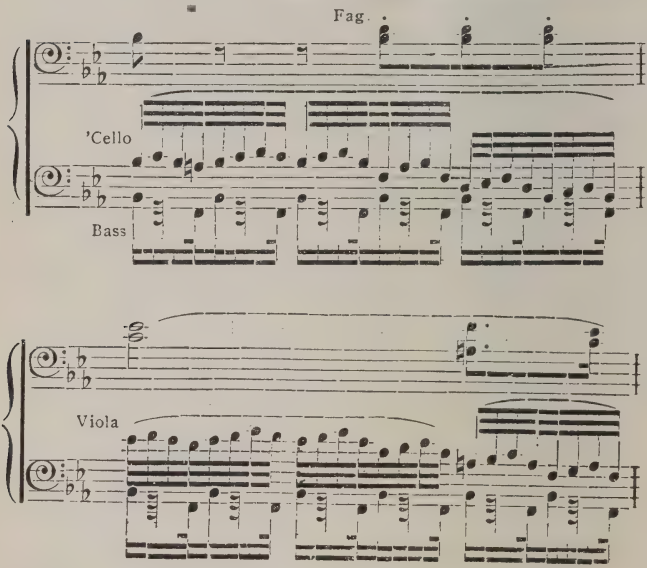
The second subject, like the first, lasts for only eight bars, and is not repeated. With it the first section practically closes—its close being marked by a rise in the power of accompaniment and cadence on B flat with a sudden lull. The moment is full of promise; and one in which those who understand Beethoven's methods will naturally expect some fulfilment of omen.

This is all the more the case on account of the melody of the second subject seeming to aspire to the same development as its companion; and its attempt at continuation, notwithstanding appearance of the "signal" in the double-bass part, would be corroboration, if any were needed, of the rivalry of the two feelings mentioned as basis of the work.

Ex. 229. Op 60, Second movement. Second subject.

The remainder of this episode may be easily described in words. The "signal" bass obstinately continues for two bars more; the accompaniment-figure, meantime, reaching the first violins. Then, by use of the same figure, it suddenly rises; carrying the whole orchestra with it and cadencing *ff* in E flat—by use of

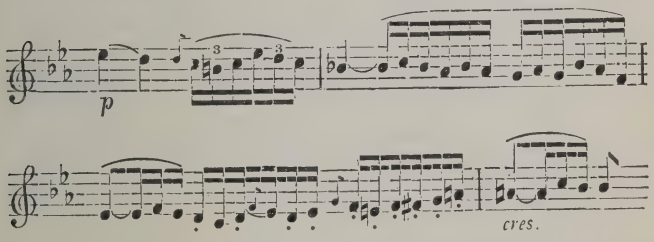
Ex. 239 Op. 69, Second movement. Commencement of middle section.



the same figure to the last. The gentler feeling has vanished; having yielded to the demand for assertion of the triumphal joy. Expression of the latter still lingers in the second violin part as at the commencement. But even there it is diminishing, and the first subject next enters more pliant and graceful—more loving even than before.

Here for eight bars with exception of variation of the melody everything continues practically as at the opening. Upon reaching the triumphant signal corresponding to bar nine however we change to E flat minor in a progression both demonstrative and yielding. It is one of the kind which Beethoven uses apparently to neutralise previous effects, and which therefore leave it open to him to indulge his fancy. Here, the rhythm remains intact; but he so far neutralises tonality that the conclusion upon D flat dominant would be rather difficult to foresee in view of the fact that the progression as naturally leads to the dominant of the key.

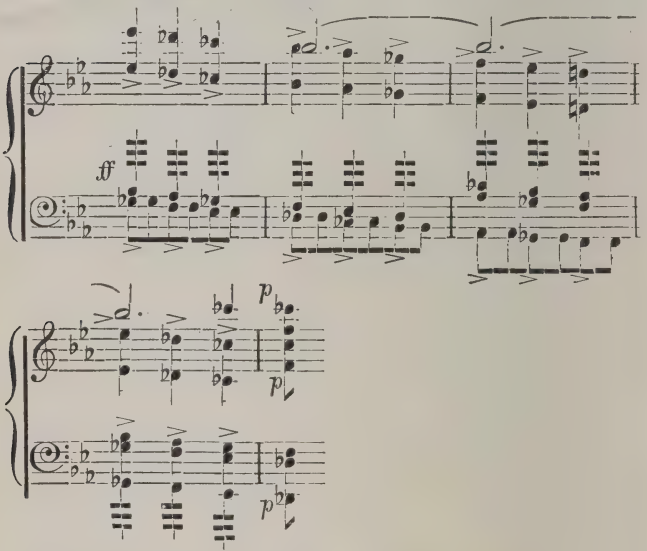
Ex. 231. Op. 60, Second movement. New form of first subject.



The æsthetic value of features of the kind which now follows is that they afford relief, but their danger is that they are liable to introduce a new interest. If absolutely neutral they add charm by enabling the listener to concentrate upon return of the real subject-matter, but there are few composers able to provide those restful moments during which the poetic intention remains intact. Such, however, is the nature of the "quasi cadenza" episode which now accrues for the violins; principally on account of its being entirely formed upon the last orchestral chord, of which it is therefore but a florid continuation.

But, lest the student should derive from this description a notion that this four-bar passage is in some sense an intrusion, let him now most carefully note the exquisite use to which it is applied. There are three entries of the "signal" before the return section. The first is capricious, by the bassoon, and in keeping with

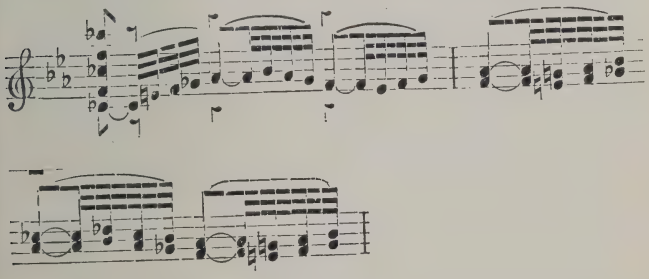
Ex. 232. Op. 60, Second movement. Progression leading to closing group of middle section.



the fantastic character of the florid passage. The second is by the basses, on the dominant, finely suggestive of the return. Last, but not least, we have the beautifully soft rendering of the "signal" by the drums. Notwithstanding that this passage must have been written with the drums specially in view, they have not until now had the opportunity of joining in

any but tutti effects. Here they take their turn with other tone-colours, and, in company with the horns, lead in the return with a poetical effect of which no other instrument would have been capable. The lovely quietude prevailing has made this possible; and it is due to the apparently capricious drawing-out of the last orchestral D dominant by violins alone. Needless to say that by aid of these reminders the poetic intention is resumed in all its fullness.

Ex. 233. Op. 60, Second movement. Cadenza-like prolongation of D flat Dominant in view of return.



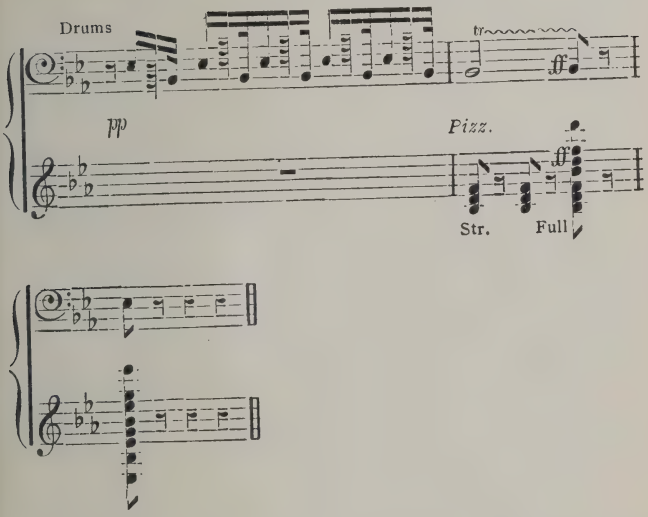
The commencement of the return is orchestrated with greater elaboration than for the original statement, and first-subject (a) is not repeated. Moreover, allowing for the necessary transpositions, everything still proceeds as before up to and including several bars of the bridge passage forming commencement of the middle section.* The eight bars formerly given to this bridge now become seven by overlap; this being the sequel of a *diminuendo* in anticipation of coda. Beyond its falling effect at conclusion therefore no new feature occurs.

* See Ex. 230.

The coda is really an eight-bar period; but it is cadenced at the sixth bar; in order to allow the drums to give a parting signal (quite alone and *pp*), after which the real cadence follows. The bar in which they do this is extra to the period, which thus becomes one of nine bars and offers an excellent instance of phrase extension by the *insertion* of a bar, instead of by the common form of adding one at the end.

Ex. 234. Op. 60, Second movement. Group before return.

Ex. 235. Op. 60, Second movement. Conclusion.



Conclusion

A movement like this in which two elements contend in friendly rivalry with all the warmth and glow necessary to the idea but without the picture being disfigured by any detracting feature is a rare gift to the musical world. Kretzschmar is of opinion that, if the difficulty of the task which Beethoven here set himself were fully realised, with the necessary consequence of his wonderful solution of it being appreciated, the inclination would be to regard this work as the finest sample among all Beethoven's symphonies of delicate and tactful treatments.*

* . . . . geneigt sein, diesem Werke unter den Beethovenschen Symphonien, was Feinsinn und vollendeten Takt betrifft, die erste Stelle anzuweisen.

The movement consists of one hundred and four bars of $\frac{3}{4}$ without repeats and without any recognised change of key. There is no lack of transient modulation for so short a movement but the importance of the "signal" or drum figure has obviously excluded the possibility of any lengthened stay in another key. The greatest variety takes place during the latter part of the middle section. In this movement the various figures of accompaniment vie in importance with that of the subjects, as explained in connection with Examples 227 to 230. In point of instrumentation the drum treatment is a great feature.

Epitome

Ex. 236. Op. 60, Second movement, outline.

STATEMENT.	MIDDLE.	RETURN.	CODA.
33	31	24	16
I II		I II	
25 8	I	16 8	I

OP. 60.—THIRD MOVEMENT.

ALLEGRO VIVACE.

(♩. = 100.)

Preliminary Note

This light movement though occupying the ordinary place of scherzo is not so indicated. This information is however only for the benefit of readers who may fall upon this notice separately, being unnecessary for students of the first two movements. The style may be described as that of a capriccio—an almost inevitable result of any light form of the dual expression which marks the entire work. Here, as in the other movements, the expression is always happy; but it is liable to be either wilful and resolute or quietly meditative alternately, the first phase naturally predominating in the first section and the second in the trio. In each section, however, there are alternations; necessarily of delicate character, but sufficiently clear to anyone aware of the poetical basis of the work. The stronger feeling also predominates in the coda; though by a happy inspiration Beethoven allows the gentler voice once more to appear at the final cadence.

Though not an ambitious movement it presents much for our admiration, and is no less instructive than the others upon the art of bringing technical means into poetic service. Admiration moreover can only be increased by the occasionally extreme simplicity of the means employed; as, for instance, in the trio-subject, where interstices are provided in order to allow the

second voice to be heard. Even without this second voice the beauty of the melody is such that, as Kretzschmar says, we can scarcely help envying the oboist who has to play it. It follows therefore that the poetic intention has been so provided for in its very construction that this bucolic tune pursues its way in a sort of unconsciousness of any interruption. A case of this kind should arrest our attention quite as much as those in which greater means are employed.

A peculiarity of this movement is that its da capo includes repetition of the *whole*, including the trio. The same bridge passage therefore which joins the trio to the repeat in the first instance joins it to the coda in the second. The piece thus runs into nearly four hundred bars; and all must allow this extra duration of its happy strains to be as necessary to the mental picture created as any other feature. Very likely it may also be a sign of Beethoven's peculiar regard for this movement (in common with the presto of the Seventh Symphony where the same thing occurs though that is merely a surmise.)

Form

The form in its broad outline is absolutely regular, the phrase-construction being also uniform. A peculiarity is that extensions are frequently of the full phrase-length—a fact which often causes them to pass unrecognised as extensions at all. This is however far more pardonable than the error of supposing the final horn entry to be rhythmically *de trop*—a point to be dealt with later.

Material

The first part of first section consists of twenty bars frankly illustrative of the foregoing. The stronger feeling in the movement may be divided into two phases, one being restless and the other proudly resolute. The gentler feeling on the other hand is sometimes merely sedate and at other

times breaks forth into song. Three of these features occur in connection with the first subject, the song being a speciality of the trio.

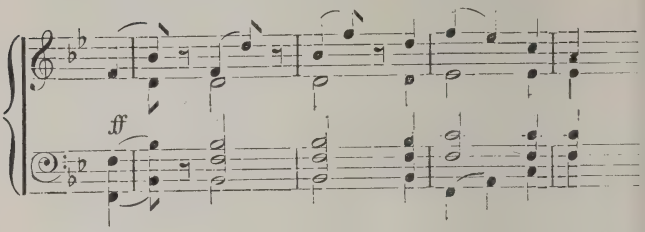
RHYTHMICAL TABLE.

Ex. 237. Op. 60, Third movement.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO	
Allegro vivace	1st section	1st subject (a) (b) (c)	20	4 × 4 + 4	20	198
		Development	32	4 × 8	52	230
		1st subject (a) (b)	14	4 × 3 + 2	66	244
		1st subject (b) (a)	12	4 × 2 + 4	78	256
		1st subject (a) (c)	12	4 × 2 + 4	90	268
Totals.			90		90	268
Un poco meno allegro	Trio	2nd subject (a)	16	4 × 4	106	284
		,, ,, (a)	16	4 × 4	122	300
		,, ,, (b)	8	4 × 2	130	308
		Bridge	10	4 × 2 + 2	140	318
		2nd subject (a)	24	4 × 6	164	342
		Codetta	6	4 + 2	170	348
		Bridge	8	4 × 2	178	356
Totals.			88		178	356
	Coda	1st subject (a) (b)	14	4 × 3 + 2	370	
		1st subject (b) (a)	12	4 × 2 + 4	382	
		1st subject (a) (c)	12	4 × 2 + 4	394	
		Cadence	3	4 — 1	397	
Totals.			41		397	

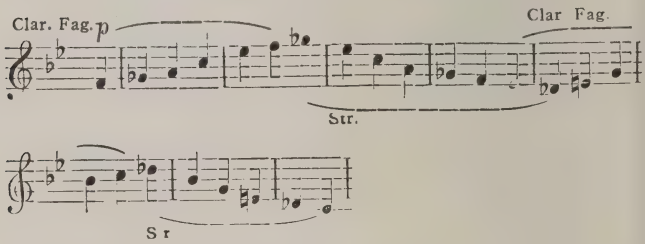
The restless phase of the stronger feeling opens the movement with a single four-bar phrase; the restlessness being evident in the importance given to the weak beats.

Ex. 238. Op. 60, Third movement. First subject (*a*).



This feature is the more pronounced by being given with the full orchestra *ff*—a fact which places its signification beyond all doubt. Under ordinary circumstances the phrase would have been followed by at least a second of similar character. But the sedate form of the more gentle feeling at once intervenes, as if in mild protest, with phrases of which the smoothness is as remarkable as the first impetuosity. They are also rendered more ingenuous by being given in unison; besides which they are of a soothing undulating character, the undulation too being enhanced by an alternation of soft wood-wind and string.

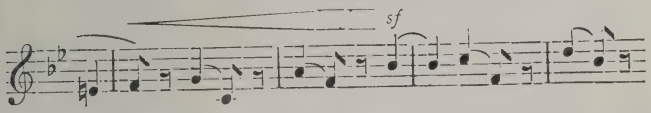
Ex. 239. Op. 60, Third movement. First subject (*b*).



What follows is even more eloquently to the point; for the restless phrase having been interrupted returns

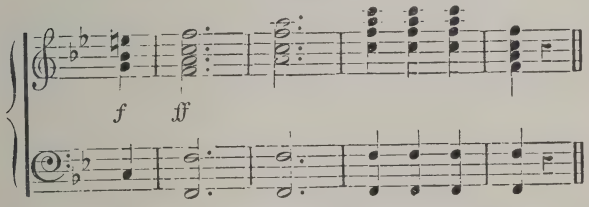
in a new form, increasing in force as it proceeds, and emphasising the weak beat with a *sf* not occurring on the first occasion.

Ex. 240. Op. 60, Third movement. First subject (*a*), New form



It calls for string crescendo, picking up the bassoon and flute in its course; finally to assert itself, not only as at the beginning (*ff* and with full orchestra), but by calling to its aid the companion, or, as we have described it, "proudly resolute" phase of the same feeling.

Ex 241. Op. 60, Third movement. First subject (*c*).



The five four-bar phrases of these twenty bars may therefore be described as

phrase 1	(bars 1 to 4)	first subject	(a) restless
,, 2, 3	(bars 5 to 12)	,, ,,	(b) sedate
,, 4	(bars 13 to 16)	,, ,,	(a) restless
,, 5	(bars 16 to 20)	,, ,,	(c) resolute

This dissection, apparently minute for so small a portion, includes all that is required for comprehension of the entire section.*

* Ex. 238 to 241 may be read consecutively for these twenty bars.

The short development which follows reverts to the restless mood; which it sustains undemonstratively, but with absorbing interest. Nothing short of an examination in complete detail will suffice to do justice to these eight apparently careless four-bar phrases, and nothing could more distinctly show that fantasy is at its best when reposing upon good foundation. The harmony is here drawn into service as a rhythmical agent, with the result of yielding three distinct phrase-formations in spite of the phrase-length remaining uniform. These formations present the graduation

(a) 2 + 2
(b) 2 + 1 + 1
(c) 1 + 1 + 1 + 1

these figures having reference to the number of bars during which one harmony prevails. The harmonies corresponding to the above are

(a) { D flat + A flat (dom.)
A flat (dom.) + D flat.
D flat + B flat (dom.)

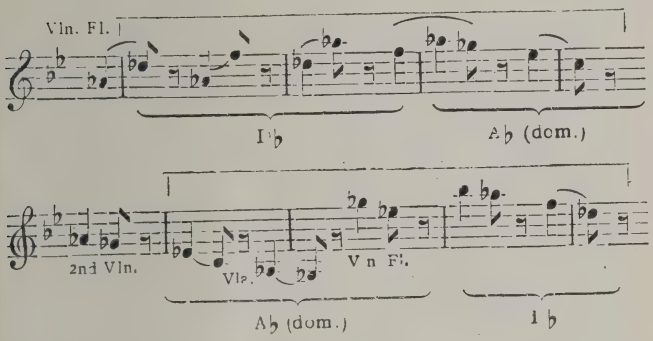
(b) { B flat (dom.) + E flat (min.) + C flat
F + B flat (min.) + G flat
C + F (min.) + G

(c) { C + D + G + A
D + F (held for the approaching subject in B flat)

By the light of this explanation two phrases will sufficiently indicate the nature of the entire content, and in doing so give the reader a further glimpse of the use of strong harmonic progressions in order to produce the effect of a sequence of unusual breadth, similar to that which we encountered in the first movement.* The breadth is in this case by no means so great, but the principle is entirely the same. The greatest breadth is

* See text in connection with Ex. 218.

Ex. 242 Op 60, Third movement. Opening phrases of development: first section.

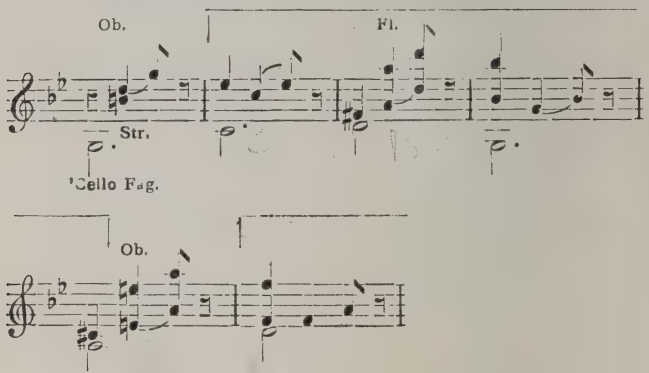


at commencement, where each harmony lasts for two bars; the first sign of diminution being the appearance of separate chords for the third and fourth bars. Meantime the melodic sequence happily sustains its

Ex 243. Op. 60, Third movement. Second phrase formation of same.

four-bar formation, the effect of diminution being entirely due to the harmony. The next stage occurs where only one bar is allowed for each chord, this naturally heralding the return. Such is the beautiful design which underlies what to most listeners is the purest fantasy.

Ex. 244. Op. 60, Third movement. Third phrase formation of same



The first subject has now an interesting new treatment, the symmetry of which no doubt passes general observation but well deserves to be separately studied. The three items relating to this portion in the rhythmical table may be further dissected thus:

First subject return (as from bar 53).

14 { 4 bars of form (a)*
   { 4 × 2 bars of form (b)†
   { 2 bars of extension, form b

12 { 4 × 2 bars of form (b)†
   { 4 (interpolated phrase)

12 { 4 × 2 bars of form (a)*
   { 4 bars of form (c)‡

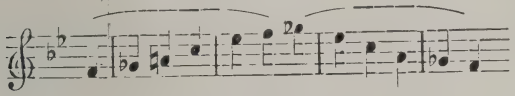
* See Ex. 238.
† See Ex. 239.
‡ See Ex. 241.

The separation of the two sets of "form (b)" phrases by a short extension is assisted in its effect by a new instrumentation being adopted for the second set. But, in addition to that, the two sets are in contrary motion to one another. No wonder that this music finds a ready sympathy when the composer in using two sets of phrases upon a subject-form:

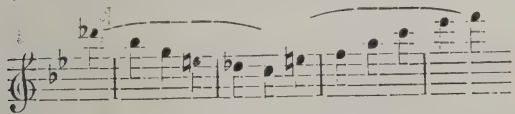
1. Divides them by a two-bar extension.
2. Uses new instrumentation for the second set.
3. Gives them melodic forms in contrary motion.

Ex. 245. Op. 60, Third movement First subject (*b*), Comparison of forms.

1. Before the two-bar extension.



2. After the extension in contrary motion).



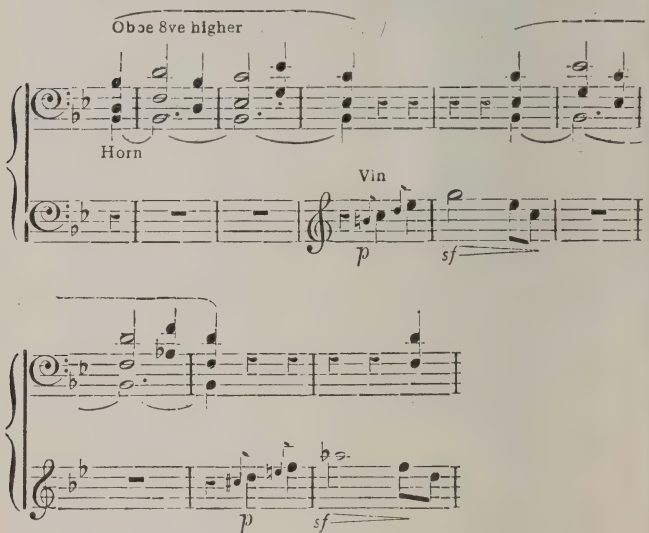
But the whole of form (b) is separated from the final return by an interpolated phrase of neutral kind. This is a sample of the "full-phrase-length" extensions referred to under the head of "Form." The effect is splendid; for the neutral character of the interpolated phrase thoroughly prepares us for the pompous entry of form (a) which is now once more aptly rounded off by the "proudly resolute" form (c)—this time of course in the tonic. For finish this can never be surpassed.

The trio-subject as already pointed out* is the song-phase of the gentler voice in this movement. The rest-

* See in the "Preliminary Note," and under "Material."

less interruptions by the violins, though fully indicative of the stronger feeling, have a daintiness which quite befits their association with the new theme; besides which their continued variety of form not only sustains the musical interest but their own restless character.

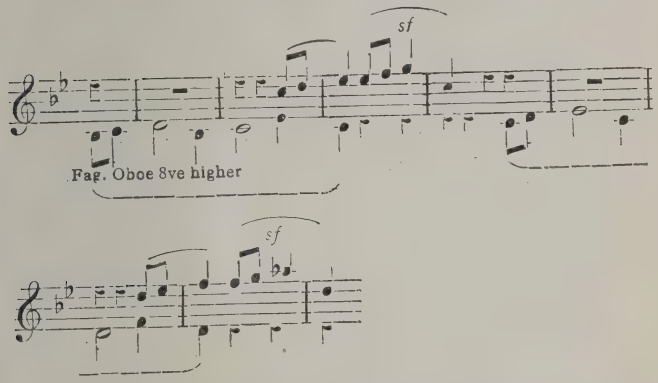
Ex. 246. Op 60, Third movement. Trio subject (*a*).



Thus when, after four phrases, the theme returns, they show a further state of agitation; and are evidently only awaiting opportunity for greater display. This opportunity is soon presented by the bridge-passage preceding the return, but the sullenness displayed by the blank pizzicato of the entire strings in the meantime is quite amusing, and renders it highly natural to find that on appearance of the bridge-passage *revanche* is taken, in the shape of a continuous quaver motion which

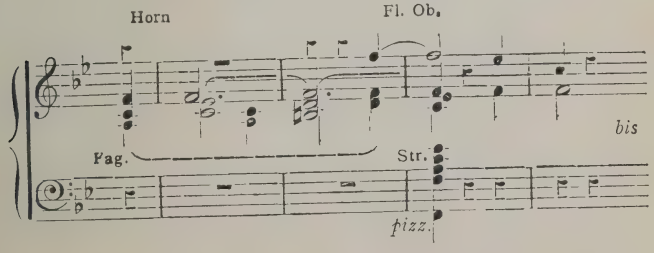
is sustained for about forty bars—in fact only relinquished for the D.C.

Ex. 247. Op. 60, Third movement. New form of intermediate phrase.



The instrumentation proceeds in *crescendo* for sixteen bars, when it becomes full; the melody remaining intact, with addition of a codetta (4+2) and bridge (4×2) neither of which present any great feature. The D.C. (as mentioned)* implies repetition of the whole; and the coda is the same as that portion of second part

Ex. 248. Op 60, Third m .vement. Trio-subject (*b*).



* See "Preliminary Note."

of first section which follows the thirty-two bars development,* with the exception of one added four-bar phrase.

Ex. 249. Op. 60, Third movement. Bridge passage.

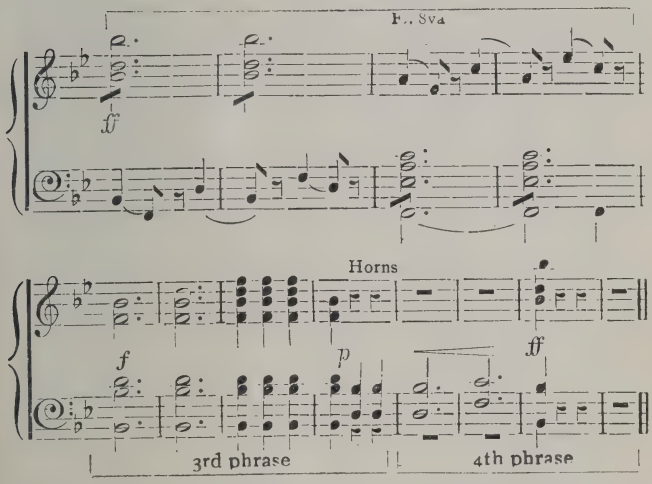
The phrase in question is not only a feature of poetical beauty by the final appearance it gives to the gentler voice, but it also gives rhythmical strength to the conclusion. The student will have noticed that the resolute form (c) of first subject never occupies more than one four-bar phrase. This limitation is necessary to its character; for any repetition would obviously injure its proud expression. It follows, therefore, that being added to a duple construction it causes an odd number; not by any means vitiating the rhythmic cadence, but somewhat diminishing its strength. In all previous cadences this difference was of no importance, but here at conclusion the case is different; and, but for

* See list of "First-subject return" following Ex. 244.

the additional phrase, the final cadence would not have been sufficiently rounded off for its position. This will be immediately perceived on examination of the group which commences with final appearance of the subject,

Ex 250 Op. 60, Third movement. Final Group.

Bis. 1st and 2nd phrases.



in which the visual effect requires an extra silent bar to complete the phrase. This extra bar is not required by the notation; its omission, as indicated in the rhythmical tables by "—1," being a case of very frequent occurrence.

Conclusion

In conclusion therefore we may claim to have made it evident that this movement though of slight dimensions adds one more proof that the secondary position occupied by this symphony in general estimation is due to causes which should have just the contrary effect. Its cheerfulness and melodious beauty, its romanticism and colour gain for it a large

amount of esteem but its best beauties are hidden from all but the very few. Criticism of it from the composer's own point of view is so rare that a great difficulty is presented to any student desiring thoroughly to fathom its contents; though, when once he has done this, he will find himself able, as it were, to read between the lines of remarks by the best commentators. Thus, Berlioz in speaking of the trio says that:

its elegant simplicity is enhanced by encountering the opposition of short phrases emanating from the violins, which seem cast upon the surface of the harmony like charming traits of innocent mischief.

The piece consists of 397 bars as written;* to which must be added twenty and seventy respectively for repeat of the two parts of the opening section on the *first* occasion, making 487 bars in all. There are no formal changes of key, and very little modulation except during the development of first section; the thirty-two bars described in connection with Examples 242 to 245. Even the trio is in the same key as the principal section, that being also the parent key of the symphony. In this connection it may also be remarked that, making exception of the "ninth" on account of its many movements, Beethoven does not favour a scheme of keys for his various movements, but adheres to the parent-key, either major or minor, for every movement but one—that being generally the slow movement.

Epitome

Ex. 251. Op. 60, Third movement, outline.

FIRST SECTION	TRIO	DA CAPO	CODA
90	88	178	41

* That is assuming the D.C. to be given in full as it generally is.

OP. 60.—FINALE.

Allegro ma non Troppo.

(♩ = 80.)

Preliminary Note

Before considering the finale it appears desirable to review our experience, in order the better to appreciate its relation to the other movements. The allegro was largely characterised by a texture-motive, which although occupying the position of first subject was subordinate to a procession of melodies; "texture" in that case being merely a background, occupying attention for itself merely in the absence of song, and representing a latent as against a demonstrative happiness.

In the second movement we had a highly sentimental expression in close association with one of considerable dignity; the latter being assigned to the accompanying parts, which accordingly rose at certain times to supreme importance, giving the idea of two separate feelings in emulation.

In the third movement we have also the expression of two different feelings, but of lighter character though still appertaining to phrases of happiness; there being on the one hand a restless frolicsome feeling, and, on the other, one of placid joy. The friendly contention between the two is here quite as apparent as in the second movement, though the expression is necessarily in much lighter vein.

Now, in the finale, we return to a texture-subject, but this time instead of the texture being subordinate it is

the reverse; instead of disappearing frequently and for a considerable space it is scarcely ever absent; and instead therefore of yielding the expression to other motives it characterises the expression of all of them—its own leading trait being one of exuberant delight.

To put the matter even more succinctly the two feelings in this movement are neither displayed in rivalry nor do they even for the most part appear in succession; being absolutely wedded and therefore disposed in the one way of all to form a suitable crown to the work.

Notwithstanding its merry subject this movement is in sonata form; from which we may conclude that in spite of all zest the composer intended it to convey a serious meaning. Peculiarities within the form are too slight to bear any significance. The rhythm is extremely regular, the four-bar phrase prevailing; though the duple principle is not always observed in the broader combinations. The long bridge-passage preceding the coda may be conceded as regular in view of the *perpetuum mobile* character of the movement. It is curious however as seeming to hold the coda aloof from the return groups.

Form

The essential peculiarity of a *perpetuum mobile* subject is that it is identified more by its motion than by its melody and that even an approximate observance of its inflections is always sufficient for practical purposes. The result is to render it pre-eminently suitable where, as in this case, the desire of the composer is to combine it with others without being under the necessity of any exact contrapuntal adjustment. This must not be supposed to indicate however that the adoption of such a subject offers a cheap method of escape from contrapuntal obligations. Everything being subservient to the poetical intention it entirely depends upon the latter whether a strict

Material

contrapuntal adjustment or the freedom of *perpetuum mobile* is the more suitable. To a first-rate musician no difficulty is offered by contrapuntal requirements, and it would be as easy to fulfil them in connection

RHYTHMICAL TABLE.

Ex. 252. Op. 60, Finale.

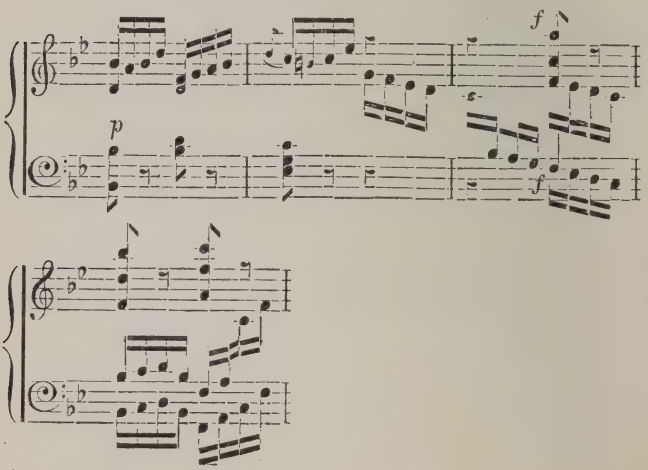
MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegro ma non troppo	First section	1st subject (a, 1, 2)	11	$4 \times 3 - 1$	11
		,, ,, (b)	9	$4 \times 2 + 1$	20
		,, ,, (a, 3)	16	4×4	36
		2nd subject (a)	15	$4 \times 4 - 1$	51
		,, ,, (b)	18	$4 \times 4 + 2$	69
		Intermediate motive	16	4×4	85
		1st subject (a, 4)	14	$4 \times 3 + 2$	99
		1ma Volta	4	4	103
Totals.			103		103
	Durchführung	2da Volta	4	4	107
		1st subject (a)	16	4×4	123
		,, ,, (b)	11	$4 \times 3 - 1$	134
		,, ,, (a)	18	(4×2) 3	152
		,, ,, (a)	16	4×4	168
		Bridge	24	4×6	192
Totals.			89		192
	Return	1st subject (a)	26	$4 \times 6 + 2$	218
		2nd subject (a)	15	$4 \times 4 - 1$	233
		,, ,, (b)	18	$4 \times 4 + 2$	251
		Intermediate motive	16	4×4	267
		1st subject (a, 4)	14	$4 \times 3 + 2$	281
		Bridge	24	4×6	305
Totals.			113		305
	Coda	1st subject (a)	14	$(3 + 4)$ 2	319
		,, ,, (a)	3	$4 - 1$	322
		,, ,, (b)	1	1	323
		,, ,, (b)	15	$4 \times 4 - 1$	338
		,, ,, (a)	6	$4 + 2$	344
		Free and cadence.	15	$4 \times 4 - 1$	359
Totals.			54		359

with a *perpetuum mobile* subject as with any other. But it would be extremely injudicious to do so where the object to be attained is one of unrestrained joy; for the reason that however skilfully such conditions might be fulfilled the condition of strict contrapuntal adjustment always leaves a trace of seriousness behind it.

The kind of seriousness which counterpoint imposes may or may not have to do with seriousness of purpose; for counterpoint of a high order is quite compatible with expression of even a jovial kind. But it always leaves an impression of decorum incompatible with certain moods; and, amongst others, incompatible with the unrestrained joyousness which Beethoven set out to express in this movement.

We shall therefore be prepared to meet with this first subject in such various forms that even the repetition of a single note is to be held as representative of it;

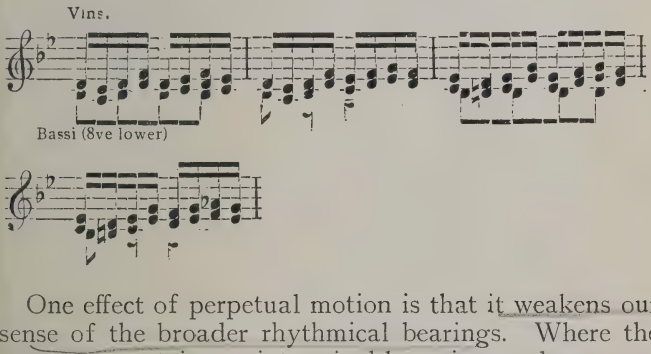
Ex. 253. Op. 60, Finale. First subject (*a*) 1.



providing only that the original rate of motion is preserved and that it is continued sufficiently long to produce the requisite impression.

Although, therefore, in contemplating this subject we take it at four-bar length in order to allow it to comprise one full rhythmical unit, its essential trait is entirely comprised by the first four notes. We very soon acquire experience of this in the development to which it is immediately subject; in which the composer does not affect to trouble about any other group, but, calling to his aid as connecting link another group which did not even at first appear, goes on working his integral group in sequence.

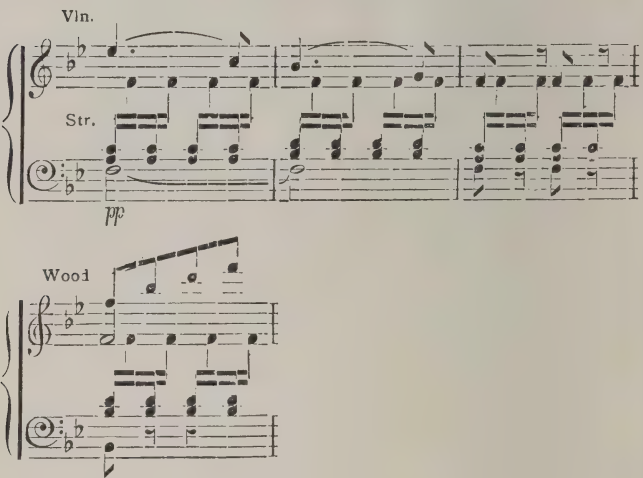
Ex. 254. Op. 60, Finale. Sequence on First Subject (*a*) 2.



One effect of perpetual motion is that it weakens our sense of the broader rhythmical bearings. Where the notes are cast in an interminable series we lose count of the relative strength of first beats. All bars being the same in subdivision very soon affect us as being the same in aggregate. As a consequence of this we are prepared to accept the appearance of a new feature at any moment irrespective of whether the rhythmical unit preceding it has been completed or no. This is what happens upon the appearance of the second or cantabile

portion of the same subject; the phrase immediately preceding which is of only three bars—or, to be more precise, of four *minus* one, as the phrases overlap. Now it is that the first form of the subject originally presenting itself independently is shown to be a texture, because instead of disappearing as would be the case with any other kind of theme it persists in acting as accompaniment to the new comer.

Ex. 255. Op. 60, Finale. First subject *bis* 1.

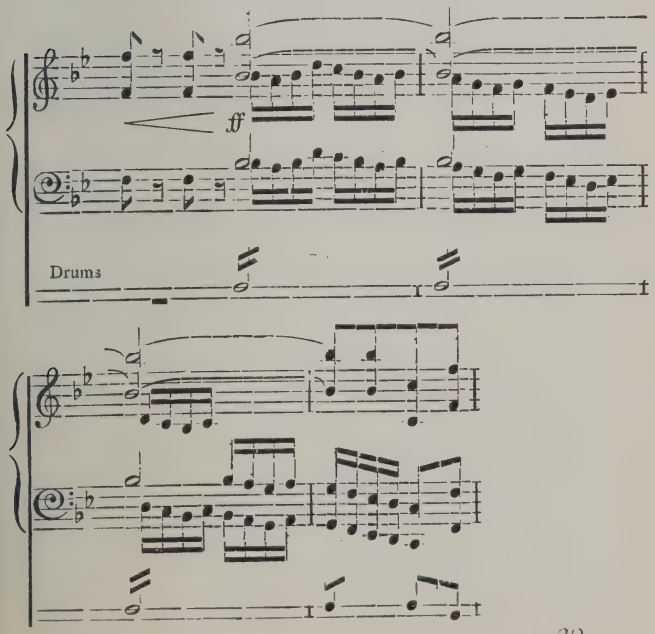


At this point a touch of nature is to be observed, not perhaps of any importance technically, but true. The irrepressible good-humour of the first form, as shown in its persistence in semiquaver motion, is so catching that the second form, which at first appears somewhat sedately, condescends to increase its motion—as if in a desire to meet the first form half-way.

Ex 256. Op. 60, Finale. First subject (*b*) 2.

The three emphatic notes which terminate this second form come in for considerable glorification in course of the movement, as a foretaste of which they are at once made use of to introduce a more demonstrative repetition of the first form. In this repetition will be noticed a corroboration of what we have already ad-

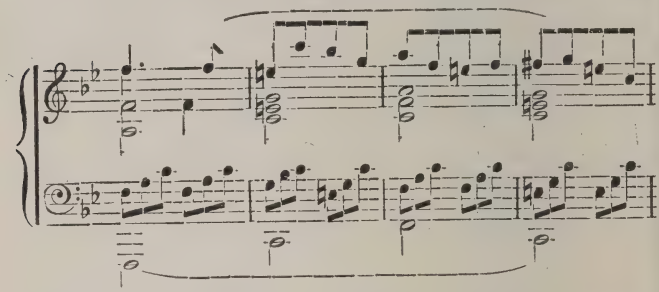
Ex. 257. Op. 60, Finale. First subject (*a*) 3.



vanced, viz., that only the first semiquaver group is recognised by the composer as forming his integral subject, all the rest being purely *ad libitum*.

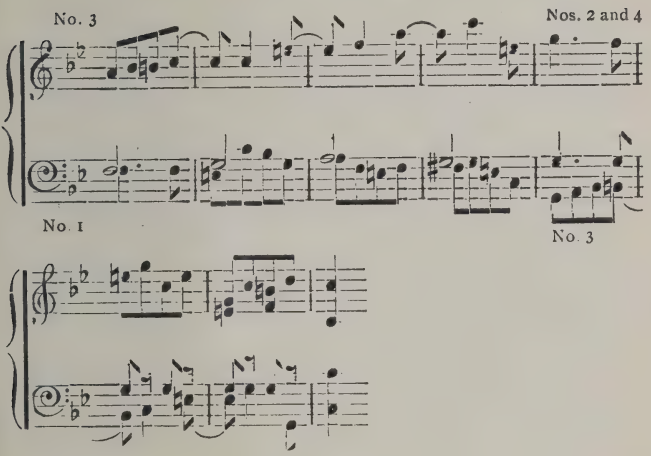
This form of demonstration continues without the occurrence of any particular feature for sixteen bars, or until the arrival of the second subject; the first form of which is the only situation throughout the movement in which we are free of the semiquaver motion. In respect of melody this subject scarcely goes beyond a merely complacent expression, but it is remarkable from our point of view as showing that the moment the composer is released from the perpetual motion he has

Ex. 258. Op. 60, Finale. Second subject (*a*) 1.



recourse to a contrapuntal interest. The complete subject consists of sixteen bars in four phrases of which the second and fourth are the same. But the first serves as bass to the third, and the third as bass to the fourth. Thus, at the only moment when the gentler feeling takes possession, Beethoven uses the means which we have indicated as leaving an impression of decorum. As the second phrase of this subject is the same as the fourth the whole of the remainder will be sufficiently indicated in two phrases.

Ex. 259. Op. 60, Finale. Second subject (*a*) 2, 3, 4.



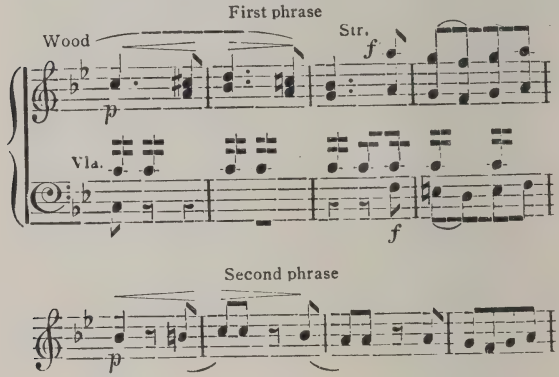
The last of these phrases is joined to the next phrase of the subject by overlap; the semiquaver motion being then resumed, though at first only by repeated notes and in the viola part. The character is therefore an approach to that of the buoyant opening—the approach being made as usual by almost imperceptible degrees, of one of which the bar-subdivision of the second phrase is an example.

It follows that very few bars suffice to regain the original motion, when the very first feature we encounter is what we have ventured to call the "glorification" of the three notes ending first subject (b).* This device is really an important feature of the movement as it occurs on no less than six different occasions, one of these being the dominant pedal preceding the return

* See Examples 255 and 256.

which lasts for over twenty bars. The student should notice that here again the importance of the first group of the "texture" subject comes to the front, that being the only inflection alternating with *sf* chords of the

Ex. 260. Op. 60, Finale. Second subject (*b*).

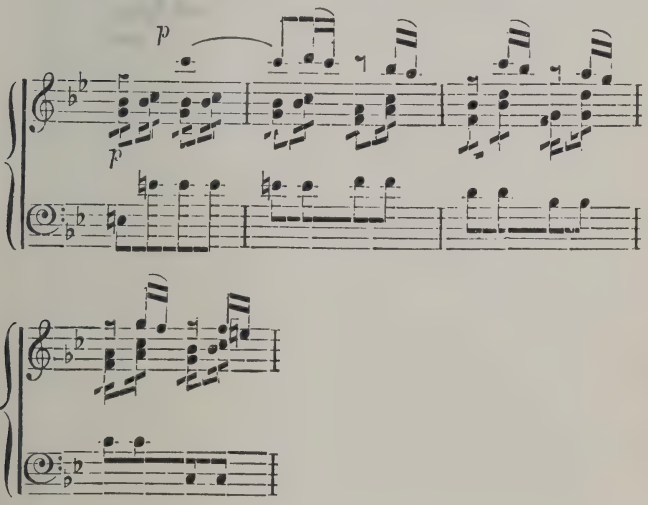


wind. Obviously a tempestuous figure of this description, requiring no preparation, is of immense utility in a movement of this kind, so that the frequency of its occurrence is easily accounted for. On the present oc-

Ex. 261. Op. 60, Finale. Neutral figure.

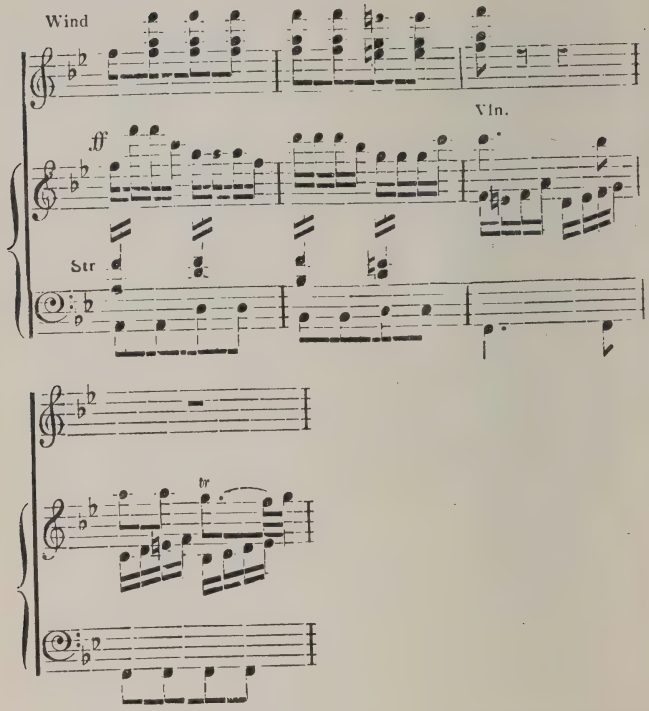
casion, for instance, the composer is in no hurry to relinquish it. The diminished seventh harmony giving him a choice of possibilities at its close he takes it twice in succession—once followed by an intermediate motive commencing on C dominant, and next by the some motive commencing a note higher.

Ex. 252 Op. 60, Finale. Intermediate motive.



After this the time is naturally drawing near for resumption of the semiquaver motion in something nearer the original form, especially as the character and intention of the movement are alike against the use of a moderating third subject. As we cannot remain upon one level and as a moderating subject is out of keeping there is obviously nothing for it but to rise for the time being and fall to the repeat, which is accordingly what happens.

Ex. 263. Op. 60, Finale. First subject (*a*) 4.



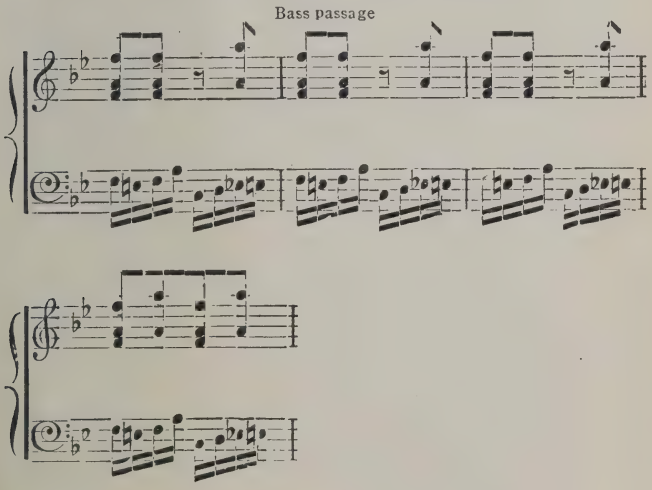
No doubt the rapid movement of the basses in the group thus occasioned by the necessity for a rise is one of the cases which Weber had in mind in the skit upon this work which, as Grove tells us, he published in one of the journals of the period.* The skit is in the form of a dream in course of which the double-bass is heard saying:

* "Beethoven and his Nine Symphonies," p. 101.

"I have just come from the rehearsal of a symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer."

Had these been really the words of a double-bass player they would have been excusable; as it is natural for each player to regard a symphony more or less from the point of view of his own instrument.

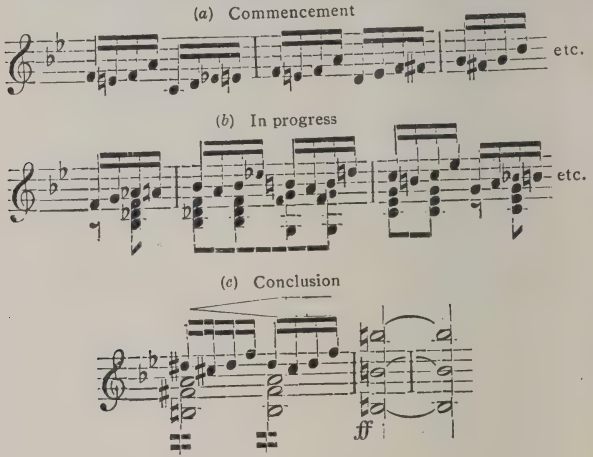
Ex. 264. Op. 60, Finale. First subject *a*) 5.



The form thus used for joining at the repeat is also used to commence the Durchführung; which, for eighteen bars, continues for strings alone. The chromatic element introduced for the basses proves of good service in the formation of a sequence-passage, having the happy faculty of touching and quitting various tonali-

ties in lightning fashion. It commences with a four-bar formation; but this it speedily quits, becoming more and more capricious as it goes on, finally alighting upon a two-bar, *ff*, unison B for wood-wind and string-tremolo.

Ex. 255. Op. 60, Finale. Commencement of Durchführung. Sequence passage.



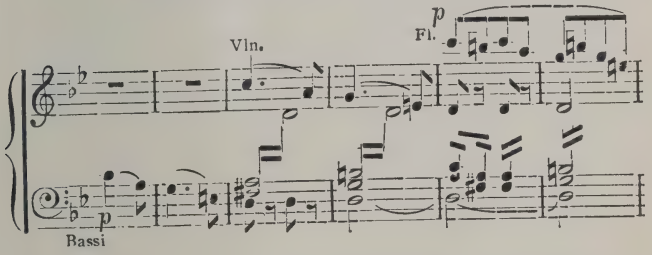
The key of B flat thus forcibly suggested is not accepted, the basses on the contrary proceeding quite softly to intone first-subject (b 1) precisely as if nothing had happened. This heedlessness is a very happy effect when we consider the intention of the movement.

Introduction of first subject (b 1) naturally brings with it a restored prominence of the three notes already alluded to,* but the way in which this is brought about gives it extraordinary interest. In the first place first-

* In connection with Examples 255, 256, 257 and 261.

subject (b 1) is made to canon at two bars distance; which, independently of any interest in the canon, brings the three notes in question closer together. The distance is now two bars instead of four; and, the violins entering two bars late (the middle parts being reserved to sustain the texture), it follows that the complete phrase occupies six bars instead of four as originally.

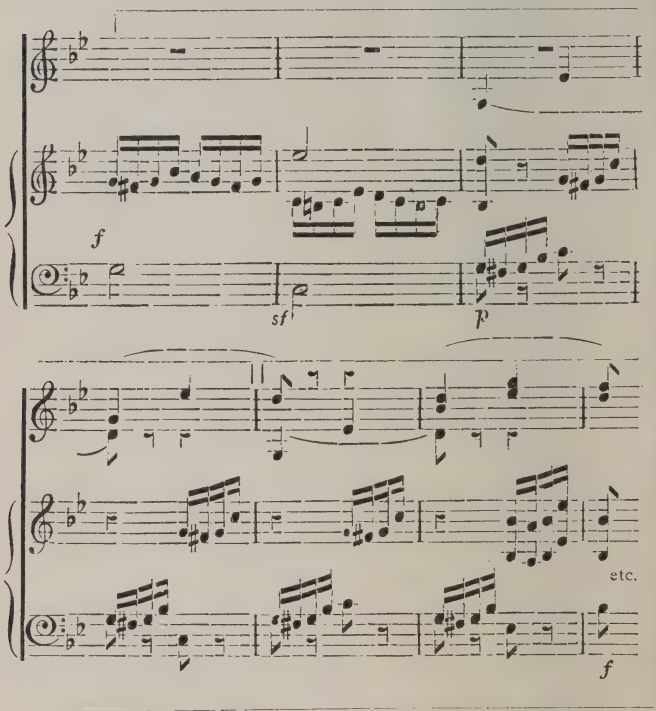
Ex. 266. Op. 60, Finale. First subject (*b*) 4.



Following upon this we have three more repetitions of the three-note motive. But the third is suddenly interrupted by overlap, when the composer seems to take a truly extraordinary advantage of the peculiar rhythmic formation accidentally set up by the canon. This formation naturally consisted of 4 + 2; the last two bars, though a three-note motive, being nevertheless the conclusion of a certain subject. He now boldly adheres to the six-bar rhythmic formation and the principle of a three-note motive; but he deliberately changes both the subject and the motive. In other words he abandons first subject (b 1) substituting for it first subject (a 1), placing against it an entirely new three-note motive as a sort of counter-melody. But he nevertheless obstinately adheres to the six-bar formation—and that for the space of eighteen bars. This is indeed a

bold stroke; and, of the several ways in which it operates, perhaps the most striking is that, having upset our phrase-reckoning by an unusual formation, he quietly scores an enchanting effect by the innocent appearance *pp* of the *original* subject with the *original* rhythm, very primly marked.

Ex. 257. Op. 60, Finale New three-note motive.*



* This example is followed by corresponding groups in E flat and G minor, occupying twelve more bars.

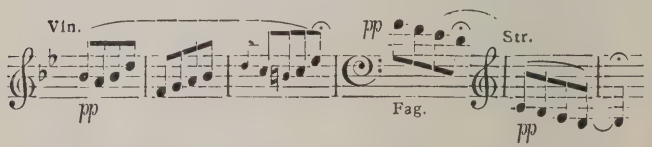
The subject, being now disposed as in the former sequence-passage,* has no difficulty in conducting us to the dominant pedal in view of the return. This pedal lasts for twenty bars, is very distinctly marked off into four-bar phrases and consists of the very simplest material. To those who understand the movement, and who therefore know that nothing in the whole range of musical ideas could so aptly express the devil-may-care mood represented by this climax of the Durchführung as noisy and relentless reiterations of the obvious, the character of this pedal must appear admirable. But it is quite easy to imagine that, to those who were completely in the dark as to the composer's intention, it must have seemed puerile in the extreme, and amply to justify their abuse of the work. In characterising the finale therefore as a "furious" movement, the principal aim of which was to avoid all intelligible ideas, they were only showing that the subservience of technical means to higher purposes was to them a doctrine still unknown. We cannot blame them for their inability to regard its great apostle as anything more than one of themselves; and, if we are wiser, that is due to efflux of time, and not to any superior capacity.

Ex. 263. Op. 60, Finale First subject (*a*) and (*b*) in Coda.

* See Ex. 265.

The whole return falls into the usual condition of presenting no new subject of remark, on account of its due presentation of previous material; whilst the long bridge-passage joining it to the coda is also practically a replica of the sequence-passage by which the Durchführung was led off. The coda itself very naturally starts with a glorification of first subject (a 1) by every means at command; but, upon this coming to a pause-end in seventeen bars, some slightly new features occur. The first of these is the union of first subject (a) and (b). This is delightfully treated by the (a) form, after being reduced to fragments, suddenly reviving and pushing on to an extreme *ff*; ending with two bars of beat-chords separated by single bars of general pause. Nothing could be more calculated to produce a feeling of expectancy. This is accordingly now satisfied by the violins entering *pp* with a phrase of adieu in augmentation of the original subject, and pausing affectionately upon the last half-beat. The sentiment being approved by the bassoon and middle-strings, who respectively devote a bar to its endorsement, the grand cadence follows and all is over.

Ex 269. Op. 60, Finale. Coda: farewell passages.



Conclusion

Berlioz (the only fault of whose criticism of these symphonies is that he does not say enough) remarks of this movement that it is "one animated swarm of sparkling notes presenting a continual babble, interrupted by occasional rough and uncouth chords." He does not touch upon the reason for the sparkle or the babble or the presence of the uncouth

chords. He always alights upon the traits which enshrine the solution of the composer's purpose; as for example in his allusion to the "traits of innocent mischief" by the violins in the last movement and in several other instances, but he leaves us to find out for ourselves why these things are so. It is satisfactory however to find that his impressions invariably fall into line with the conclusions we are enabled to draw from a minute investigation, and which are therefore corroborated by the composition itself.

In quitting this symphony we would urge upon the reader its extreme importance for study; the secondary place it occupies in public estimation being due to the peculiar nature of its exceptional refinements and by no means to any inferiority of merit.

Epitome

The finale consists, as written, of 359 bars; to which ninety-nine bars must be added for repeat of first section, making 358 bars in all. All modulations are transient and there are no recognised changes of key. There are only two subjects; but the first of these is a "texture" which is submitted to an unusual number of varieties of form. The general character is that of *perpetuum mobile* interrupted only by the two appearances of the second subject. Formal proportions are all normal.

Ex. 270. Op. 60, Finale, outline.

FIRST SECTION.	DURCHFUHRUNG	RETURN	CODA
103		113	54
I II I	89	I II I	
36 49 18		26 49 38*	

* This exceptional item includes the long bridge-passage alluded to in the text.

SYMPHONY No. 5.

FIFTH SYMPHONY.

Op. 67.

Key.—C minor (major for Trio of third movement and Finale : second movement in A flat).

Dedication.—To Prince v. Lobkowitz and Count v. Rasumoffsky.

Score.—Piccolo (Finale only), two flutes, two oboes, two clarinets, two bassoons contra fagotto (Finale only), two horns, two trumpets, three trombones (Finale only), two drums.
First and second violins, viola, violoncellos and basses (double line).

Movements.—I, Allegro con brio.
II, Andante con moto, Piu moto.
III, Allegro.
IV, Allegro, Presto.

Date.—1808.

SYMPHONY No. 5.

OP. 67.—FIRST MOVEMENT.

Allegro con Brio.

(♩= 108.)

Preliminary Note

IF, in connection with the last symphony, there was a danger to the student of being misled by its secondary position in general estimation there is, in this, an equal danger of allowing attention to drift from the main subject for a reason precisely the contrary, viz., as a consequence of the dreamy rhapsodical praise, and the mass of anecdote, biographical incident and fanciful theory which its greatness has occasioned. No fault can be found with those whose pleasure it is to dwell upon either facts or surmises bearing upon this formidable tone-creation; the pains thus taken being a form of homage to the composer with which all must agree. Moreover, though it is rare to find amongst their discoveries anything of real assistance in practical investigation, they now and then happen to lead to a useful train of thought.

Of this nature is the anecdote recorded by Schindler that Beethoven himself said of this first movement, in allusion to its opening signal,

> So pocht das Schicksal and die Pforte.
> So Fate knocks at the door.

Beethoven was far from being given to anything of the nature of "programme" description; for, even in the case of the Pastoral Symphony, the most notable instance of any leaning towards it, he was careful to add to the title that it was intended as

> Mehr Ausdruck der Empfindung als Mahlerei.
> More expression of feeling than painting.

As for the "Eroïca," which is often claimed, and even more often thought of, as programme music, it is, as we have seen, exclusively "Ausdruck der Empfindung." We have also seen that the Fourth Symphony though it bears no specific title falls just as clearly into the same category.

It is the nature of what is called a programme to separate itself into various items, and of this the Pastoral Symphony is an instance; with its fine descriptive headings, causing the composer to take the precaution alluded to. The case is the same, though not so striking, with the "Eroïa"; where the mere presence of a funeral march, which the best authorities agree in considering was only used by Beethoven as a form, has caused it to be singled out as a programme incident.

This tendency is precisely the contrary of that of "Empfindung"; which is to remain one and indivisible; and that is why, in our view, the anecdote recorded by Schindler, seeming to regard the opening of this first movement as the prediction of many trials, bears every stamp of being true. For, as we are all fated to suffer —suffering therefore being an inevitable part of life—

the prediction of the first movement is as referable to the whole symphony as suffering is to life itself. The many vicissitudes of human life have no effect upon the oneness of the conception of life which, for all the troubles encountered in its course may have a triumphant outcome. It was the same with Heroism in the Third Symphony, it was the same with Love in the fourth, it will again be the same with Nature in the sixth, notwithstanding its programme; so that, as the words ascribed to Beethoven are consistent with the adoption of a further indivisible idea to the symphony before us we have no difficulty in accepting the statement—if only on account of its easy adjustment with what we already know. Thus, in the list:

Third Symphony, Heroism.
Fourth Symphony, Love.
Fifth Symphony, Life.
Sixth Symphony, Nature,

we have a succession of single ideas or sensations—"Empfindungen," in fact; and feel safely in accord with Beethoven himself if we accept all the works in which they are embodied as he himself requested the "Pastoral" should be accepted.

Never has any work been written which while conforming to the requirements of form seems, to anything like the same degree, to compel form into its service. The whole parade of technical stipulations instead of giving the composer solicitude obsequiously conform to the natural flow of his ideas. This is the real secret of this symphony's wonderful command of the popular imagination. Its organism is that of the symphony in ideal—of the symphony therefore the very possibility of which, as a conviction of the human mind, has led to the existence of the rules which relate to structure. They were made to be the servants of such a symphony

as this; and their own accuracy is best shown by their obedience to it. Were it not that the rules are in agreement with this work, it is the rules which we should have to suspect of imperfection. As it is, the two stand mutually justified—the symphony receiving the reward of a world-wide affection and the principles of form that of protection against doubting criticism.

This very freedom from all mechanical obedience to precept has however produced some strange results. So many compositions exist in which formal observance is apparent that people often so far lose sight of underlying principles as to imagilne obvious obedience to be a necessity. It is as if by reason of indifferent workmanship people had grown so accustomed to the sight of seams and joins as finally to believe their absence to be a defect. In no other way can we interpret the view sometimes taken of this work as one in which Beethoven forsook the regard for symmetry which he had hitherto observed. It becomes a duty therefore of all who are charged with criticism to point out this error; and the more so as good writers have sometimes used terms appearing to give it colour. No one, for instance, could suppose Berlioz to be unaware of the beautiful symmetry displayed; yet he writes:

> In the first, second and fourth symphonies Beethoven more or less extended forms already known; investing them with the poetry of a brilliant and passionate inspiration due to his vigorous youth. In the third the form tends to a greater breadth it is true; the thought also reaching to a greater height. . . . . The Symphony in C minor on the other hand appears to us to emanate directly and solely from the genius of Beethoven. It is his own intimate thought which is there developed.

The fault of this is not that it is wrong; but that its choice of terms admits of an interpretation which Berlioz could not have intended it to bear. It is true that those who make a rhythmical analysis need never trouble about differences of opinion, the question of

form being one which they are quite well able to settle for themselves; but the majority neither analyse the rhythm nor are willing to study analyses which are made for them. They rely upon intuition for their judgment; and, doubtless, intuition is in many cases a far-reaching faculty. What diminishes from its value in a general sense is that those who are most reliant upon it have least of it to rely upon. For these reasons we shall in this important case endeavour to supplement rhythmic analysis by pointing out the effect upon the public of certain facts which the work reveals, but which might otherwise escape observation.

Selecting this first movement as an object lesson we shall find analysis to disclose an imperative character. This first appears in the opening signal; which as we have frequently pointed out, and specially at the "Eroïca" opening, is not at all peculiar to this symphony as a means of theme-introduction. The facts to be noted are—that the signal takes the form of a direct summons; that the summons is a short phrase; that it is repeated; and that a pause is made upon the last note on each occasion.

What now strikes the imagination is that the summons is immediately followed by rapid action; for in an instant we find ourselves engaged in rhythmic turmoil utterly unlike the usual opening of a first subject. There is nothing tentative about it—it is a demand, supported at the end of sixteen bars, by full orchestral force. The summons is now repeated upon a higher note and there is another display of force more serious than before. Rhythmic analysis points out the two opening signals. It also shows that two statements of the first subject are separated by another signal. But it fails to show the immediate plunge into the turmoil of the movement. For that we must go to the material itself.

We pass over the revelation which rhythmic analysis affords of mere dimensions, that being simply a question of figures ascertainable from the tables, in order to draw attention to the absence of intermediate motive between any of the subjects. This fact might not strike an ordinary onlooker; but, if the reader will compare the table of the present movement with, say, that of the first movement of the Fourth Symphony, where four intermediate motives are employed, he will require little convincing of the difference in intention displayed. Here again rhythmic analysis shows the independence of auxiliary motive; but it fails to show the imperative way in which one subject ends and the other is called forth. There is here no question of that logical evolution which in works of softer meaning we are so accustomed to admire; the second subject is demanded and it attends.

Without going further at present into questions the detail of which appears under "material," we have sufficiently traced the reason of this symphony's appeal to popular imagination. Incidentally we have also discovered why this work stands completely alone. It stands alone on account of its own strong individuality, and for the same reason that every man stands alone in the Thackeray sense that "we are all islands." Its features are its own, and it is difficult to imagine even the attempt to write another symphony movement, as this is, without a single bridge passage from end to end. The glory of this work is that it has no use for expedients which are justifiable and even admirable in other cases.

Form

Thus we see, and we shall now further confirm, that, far from there being any question of formlessness, the form of this movement is particularly simple. It is even more simple than would appear from the table, though even that is considerably

shorter than for most first movements; the fact being that the first subject is in continual evidence. The second subject offers a delightfully gentle contrast to

RHYTHMICAL TABLE.

Ex. 271. Op. 67, First Movement.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegro con brio	First Section	Signal	6	2 + 4	6
		1st subject (a)	16	4 × 4	22
		Signal	3	3	25
		1st subject (b)	18	4 × 4 + 2	43
		1st subject (c)	16	4 × 4	59
		2nd subject	34	4 × 8 + 2	93
		3rd subject	16	4 × 4	109
		1st subject (c)	15	4 × 4 — 1*	124
Totals.			124		124
	Durchführung		1	1*	125
		Signal	4	4	129
		1st subject	16	4 × 4	145
		1st subject	22	4 × 5 + 2	167
		Signal	12	4 × 3	179
		2nd subject	16	4 × 4	195
		2nd subject	33	4 × 8 + 1	228
		2nd subject	12	4 × 3	240
		Signal	13	4 + 2 + 1 + 4	253
Totals.			129		253
	Return	1st subject (a)	16	4 × 4	269
		1st subject (b)	18	4 × 4 + 2	287
		1st subject (c)	16	4 × 4	303
		2nd subject	42	4 × 10 + 2	345
		3rd subject	16	4 × 4	361
		1st subject (c)	12	4 × 3	373
Totals.			120		373
	Coda	Free on I	25	(4×4+1)(4×2)	398
		Free on II	80	4 × 20	478
		Signal	5	2 + 3	483
		1st subject	19	4 × 5 — 1	502
Totals.			129		502

* This bar is in completion of the phrase divided at the repeat by double-bar.

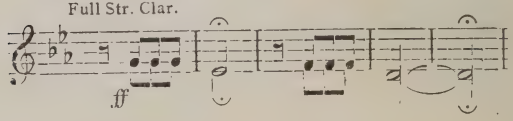
the imperative first; but it is dominated throughout in a manner quite peculiar to this work. The "signal" passages, too, are no innovation; firstly, because they integrally belong to the first subject; and secondly because, even where they are extended, they usurp no situation rightfully belonging to any of the themes. They occur invariably where we should otherwise expect a bridge-passage; in which light we should have to regard them but for their salient and exceptional expression. As for the third subject, it is even more directly an offshoot of the first, being only classified as "third" for purposes of reference.

Material

The great fact concerning material is that there is so little of it. Less there could not be, for it may be truly said that, in one sense at least the whole material of the movement is contained in its first four notes. It would not be easy, even in Beethoven, to find anything approaching a parallel to this in the literal sense; but the intention and general tone of the first movement of the Sonata Appassionata, Op. 57, shows the same concentration. The two taken together quite enable us to conclude that providing a leading conception be sufficiently noble there is no need to travel beyond it, and that where variety of theme is allowed it should not be from technical necessity but because it is demanded by the poetical intention.

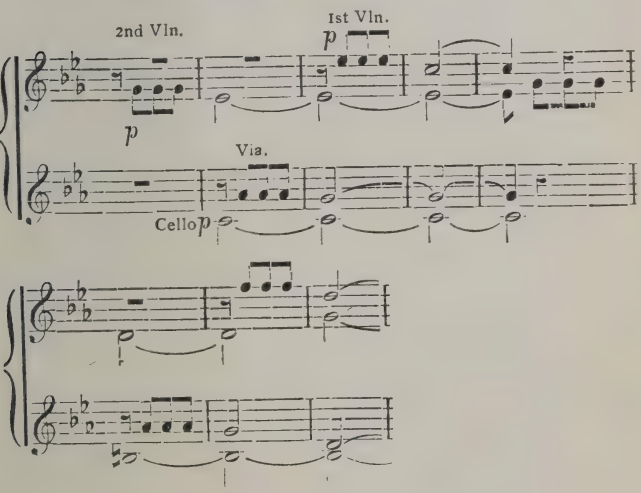
If a summons to engage in some trouble of life be accepted as the basic idea of this movement, there is not only no reason to travel beyond its opening theme but every reason for the contrary, as the movement itself

Ex. 272 Op 67, First movement. Signal (*a*).



abundantly confirms. The opening "signal" therefore places us in immediate possession of the entire subject-matter. It is a twofold summons the expression of which depends upon the fall either of a major or minor third—the minor third being the more imperative, not only by reason of coming last, but by having an extra bar assigned to it. We shall elsewhere find the fall of

Ex. 273. Op. 67, First movement. First subject (a).



the minor third preferred to the major in situations where it is reasonable to suppose an imperative effect to have been desired; but in the softer portions of the working the two intervals appear indiscriminately as well as in association with others; the common feature being that they all present a fall, with one notable exception which we shall next point out.

The exception in question is that sixteen bars bring us to a full orchestral shout on a rising fifth. In a

composition of less profound meaning there would be no need to notice a trait apparently due merely to the harmonic progression; but here the case is different. We are still at the beginning of the movement; and the first violins, as leaders of the assembly, continue their cry after all the other voices have ceased. Later on, in the return groups, when the same passage recurs, we shall find that not the violins but the first oboe sustains this upper note, converting it into the opening of a plaintive cadenza. Evidently therefore this interval,

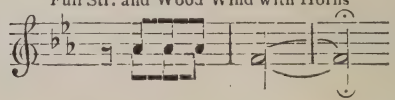
Ex 274. Op. 67, First movement. First subject half cadence.

though vociferant in rising, is not associated with such dire meaning as the minor third; and of this we shall very shortly have further proof in the second subject. In the meantime it seems to have the effect of a summons —firm though without menace—the sustained note of the violins appearing like some individual appeal.

It may perhaps be pardoned to us here to dwell for a moment upon the extreme importance of every pause. The slightest abridgment of time in respect of these would not so much injure as altogether destroy the poetical meaning. In this case, for example, we must regard the fruitlessness of the appeal just alluded to as indicated by pause, and as therefore the justification

Ex. 275. Op. 67, First movement. Signal (*b*).

Full Str. and Wood Wind with Horns



for reappearance of the threatening minor third—this time with largely increased force as compared with the first occasion.

The softer working which now accrues is the counterpart of that which followed the first signal, and therefore presents very much the same feature. That it is however more restless may be seen in its now offering no repose bar,* but an aggregate of continuous quaver motion. This motion is very soon converted into a

Ex. 276. Op. 67, First movement. First subject (*b*).

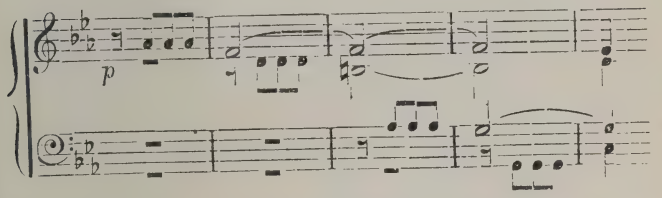


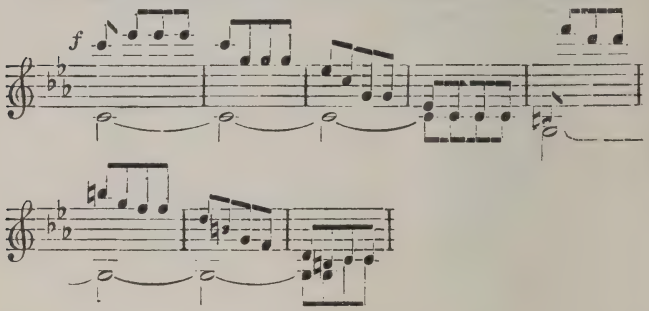
figure offering opportunity for a sequence rising passage which culminates in a *ff* on the tonic, as starting point for a new phrase of the first subject. This is the climax of the first-subject statement from which we have still sixteen bars more to run before reaching the second subject. Not for an instant shall we have quitted the subject indicated by the signal; not for an instant will the interest have done otherwise than increase; yet in an instant the chain is snapped, the composer crying "Halt!" before the second subject. No need for bridge-passage or intermediate motive. No need even for fresh material. The second subject is called forth by the same signal as that already in use, simply attuned to the requisite degree of gentleness.

* Each fourth bar in the first instance consists of a minim in all the parts.

The interval is now that fifth to the gentler use of which we have already alluded—moreover a *falling* instead of the rising fifth of the first instance—and the real second

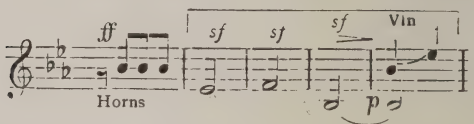
Ex. 277. Op. 67, First movement. First subject (*c*).

Full Str ngs. Wood wind and horns sustain. Trumpets and drums rhythmise.



subject enters quietly with strings as the last note of the horn signal subsides. The same phrase is repeated three times, each time with a different (though always placid) instrumentation; but the first subject never ceases to make itself heard in the basses once for every

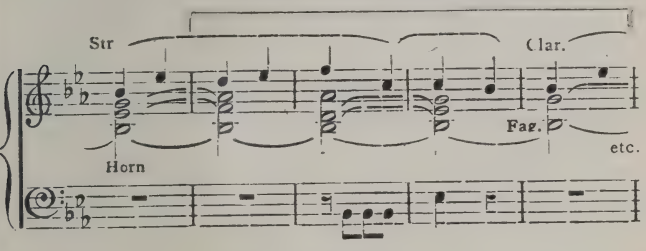
Ex. 278. Op. 67, First movement. "Signal." Second subject.



four-bar phrase, notwithstanding that its imperious character appears outwardly as so opposed to that of the *cantabile*. It is this outward opposition combined with inward resemblance which gives this working its magnetic influence. No mechanical application of

counterpoint would enable the first subject so to intervene and urge the second subject onward; for contrapuntal affinity always harks back to note succession, whereas this affinity is rhythmical. And the same

Ex. 279. Op. 67, First movement. Second subject (*a*).

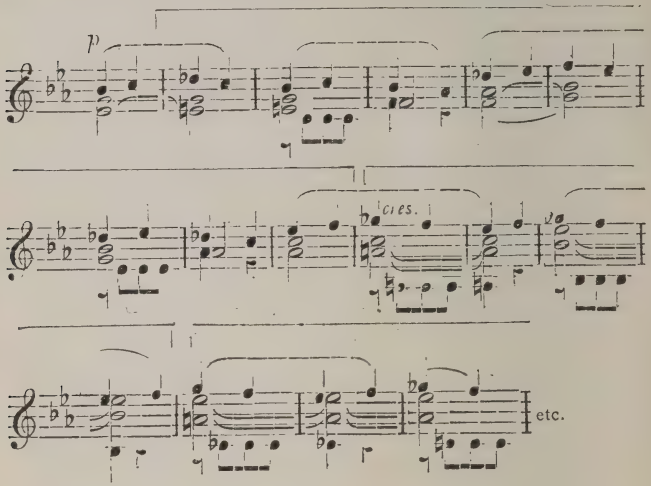


rhythmical force which enables the first subject to urge the second onward every four bars is capable of being applied at will; so that when a rising sequence is formed we meet it simultaneously with both *crescendo* and increased scoring once in every *two* bars. There are many ways in which this combination of a pleading with an imperious voice might be explained; but as it is no part of our duty or design to assign fixed interpretations to any passage it will suffice to say that the whole working is quite consistent with the idea which we have pre-supposed as that of the symphony.

It may not be out of place at this point to devote a few words to the question of verbal interpretation; as some people imagine that the existence of two interpretations of the same passage implies that one or other must be wrong. If both readings are equally true to the main idea upon which the composition rests, they may not only be both right, but the existence of an alternative may be an advantage. Kretzschmar says as to this that

it is a characteristic of music to stimulate the listener's fantasy and lead him to the formation of pictures for its interpretation, but it would be out of place to pretend in favour of any one of these pictures that it alone was entitled to be considered correct.

Ex. 280. Op. 67, First movement. Sequence on Second subject.



So long as the listener's fancy is exercised in the right direction, which is sufficiently assured by his knowledge of the main idea, the power of music is asserted all the more by the liberty thus given of filling up details at will.

We therefore leave the reader to form his own interpretation of the third subject; in doing which he will have to consider it as being in quaver motion, an offshoot of the first subject. He will also notice that in character it is much less severe; and place his own meaning upon this softening coming after the pleading of the second subject.

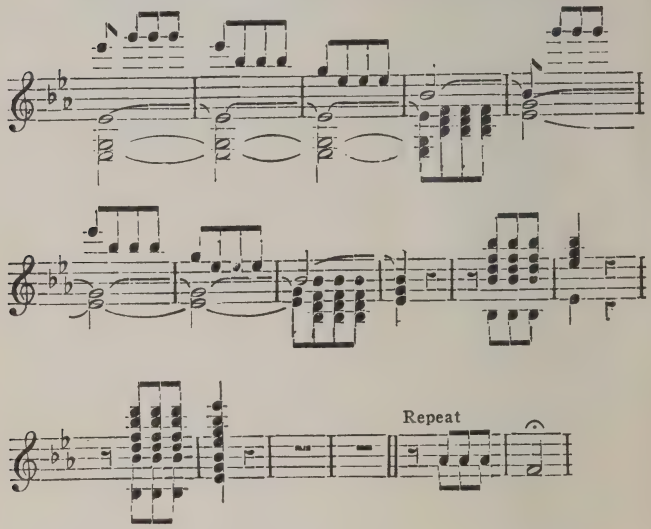
Ex. 281. Op. 67, First movement. Third subject.

With the usual symmetry of the movement this subject lasts for exactly sixteen bars; when, in view of the repeat, a nearer approximation to the original first subject is adopted, this lasting for sixteen bars more. Such rigidity of outline is quite unusual with Beethoven; but the reader will scarcely need to be reminded of how finely it corresponds with the rigidity of the subject, or of the side-reflection it casts upon the musical judgment of those who have found the form irregular.

The Durchführung opens with a new form of the "signal" passage, given by a small body of the wind and full string in rapid succession, and finishing with a pause as before, upon a chord of C without the third, thus leaving it open to commence the real business of this section in F minor. Novel renderings of the "signal" passage are a great feature of the Durchführung,

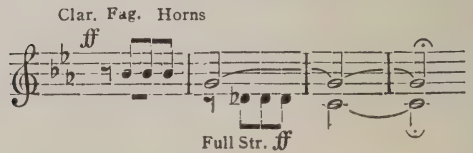
which sometimes makes the strings and drums deliver the full value of the minims in large quaver-chords whilst the wind sustains, and sometimes divides the

Ex. 282. Op. 67, First movement. Final group before repeat.



whole orchestra into two unison masses answering one another at first at a bar's distance, then joining and ultimately hastening on towards a general pause.

Ex. 283. Op. 67, First movement. "Signal" at commencement of Durchführung.



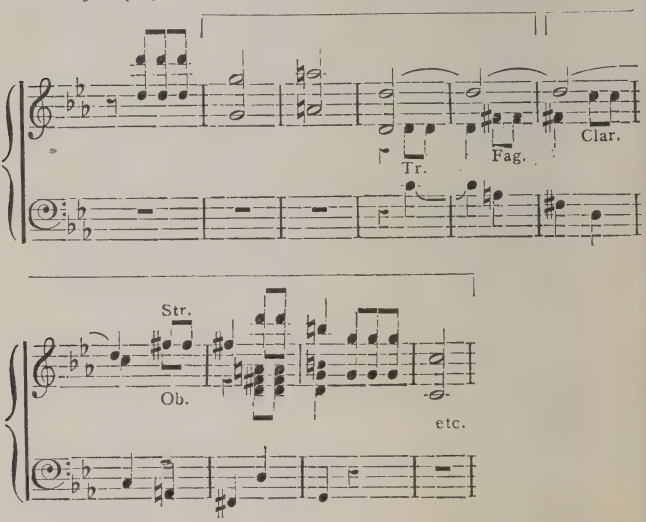
The first of these frantic demonstrations occurs comparatively soon after the opening in F minor just mentioned. The working proceeds as originally*; but, upon the lower strings assuming a more rapid motion quaver-groups appear in all the parts until the whole orchestra seems alive with them. What we are really approaching is the climax of the first subject-portion of the Durchführung (another sign of the orderly character of the working) this climax consisting of two clamorous deliveries of the signal passage; one a semitone higher than the other, and both upon diminished seventh chords. Such ebullition might appear monstrous if inadequately led up to, but the previously increasing quaver-motion seems to allow of no other outlet than this crash.

Ex 284. Op. 67, First movement. Close of first subject working in Durchführung.

* See Ex. 273 and 276.

We are practically half-way through the Durchführung when the second subject appears with a totally new treatment. It is now in the form of an eight-bar phrase working in sequence, the detail of which removes from this subject the gentle character borne by it in the first statement. A variety of rhythms are now allied with it which completely show its original suavity to have been merely a mood of the first subject and the whole movement to be practically upon one theme. It will be for the reader in examining these rhythms to decide for himself whether this is so; but, admitting it, he must also agre that this feature adds a grandeur to the conception only to be fully appreciated at the angle from which we have elected to view it.

Ex. 285 Op. 67, First movement. Second subject in Durchführung (*a*).



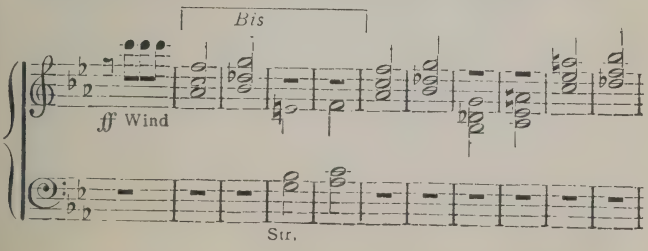
The sequence progression thus observable naturally takes us to the key of F at the next juncture, where a

new treatment of the same subject awaits us—one which is still more corroborative of the single-subject nature of the movement; as due, in our view, to the singleness of the "Empfindung" from which it proceeds. We allude to what Berlioz calls

those orchestral gasps, the chords in dialogue between wind and strings, which come and go whilst gradually growing weaker like the painful respiration of a dying man.

This is merely one of those interpretations already alluded to, which, however correct, do not exclude the possibility of others equally so providing they fall into line with the governing "Empfindung." We do not in this place deal with interpretations at all, but only with the basis for them; and that, in this case, is to be found in the broken-off attempt to enunciate the second subject; its many renewals with diminishing success; a final spasmodic outburst followed by utter dejection; and then a mad onward rush of all the demons of the orchestra. It is better that each person's fantasy should be left free to complete the picture thus outlined; and published interpretations are only useful to the extent in which they assist imagination to reduce that to something like order which is inwardly and perhaps confusedly felt.

Ex. 286. Op. 67, First movement. Second subject in Durchführung (*b*).



The varieties of expression in question are therefore, firstly, the unfinished second-subject and those various repetitions of its minims which struck Berlioz as a dialogue between wind and strings; next the reduction of these two-minim progressions to what he quite appropriately calls "gasps" of a single minim; then the spasmodic final attempt and succeeding dejection; and finally the onslaught. Thus ends this noble Durch-

Ex. 287. Op. 67, First movement. Durchführung conclusion.

führung; and although, from the technical standpoint, the return-groups do not present anything for our notice on account of their material having been already sufficiently passed in review, it must not be supposed that

the interest in them is any less intense than on the first occasion. The ordinary transpositions of the return, so liable to strike the listener as perfunctory, here gain considerably on account of the remarkable unity of the material; and, as the sad phase passes with the Durchführung and the coda therefore naturally inherits a defiant attitude, it is not surprising that the whole concludes in a tone of manly resolution. Upon the whole the coda seeks to throw off the intense anxiety pervading the rest of the movement, but to be overtaken near the end by a sense of horror at the foregoing. With a sigh and manly resolution the movement concludes.

Conclusion

Never was the principle that the first movement of a symphony should be a complete guide to it better exemplified than in this case. However much we may admire the other movements individually we must feel that in the absence of the opening subdivision upon which they rest they would be shorn of a considerable part of their meaning. And however grandly the composer may have acquitted himself throughout the remainder of the symphony this is the movement in which his genius most shines forth. This does not happen because of any superior display of mere execution; on the contrary, the result of any such inartistic comparison might well be in favour of other movements. It results from the fact that here was the composer's greatest task. That this task was the portrayal of "The Inevitable" is but an individual view. But it will be found that the feeling behind that view is in accord with others seeking quite different modes of expression; and that in any case it represents the correct principle of adopting one basic idea for the entire symphony. Let us for example apply this to pictures raised in the mind of the imaginative Berlioz and we shall see that, although he does not focus the

matter, he hovers round the main point in an unconscious manner more corroborative than if he openly stated a rule. He says that the movement

> is devoted to the expression of the disordered sentiments which pervade a great soul when a prey to despair. It is not that calm and concentrated despair which bears the outward appearance of resignation; of the grief so sombre and silent, which Romeo evinces on hearing of the death of Juliet. Rather is it the terrible fury of Othello, when receiving from the mouth of Iago the empoisoned calumnies which persuade him of Desdemona's crime. Sometimes it is a frenzied delirium, bursting forth in fearful cries. Sometimes it is an excessive depression expressing itself only in accents of regret and seeming to hold itself in pity.

This allegro consists of 502 bars as written; to which 124 must be added for repeat of its first part, making 626 in all. Amongst symphony movements it offers a conspicuous example of regularity in every detail, of concentration upon one musical idea, and of independence of any large draw upon technical resource. Its extreme regularity is the more phenomenal as being associated with a wild expression giving an effect of absolute unrestraint; and, to give only one instance, the Durchführung or situation of greatest intensity is practically divided into two halves for first and second subjects respectively.

Epitome

Ex. 283. Op. 67 First Movement. Outline.

FIRST SECTION.	DURCHFÜHRUNG.	RETURN.	CODA.
124	129	120	129 free on
I II III, etc.	I II, etc.	I II III, etc.	I II I
59 34 31	55 74	50 42 28	25 80 24

OP. 67.—SECOND MOVEMENT.

ANDANTE CON MOTO.

(♪ = 92.)

PIU MOTO (♪ = 116.)

Preliminary Note

The point of view here adopted in regard to the governing idea of this symphony makes it doubly interesting to take note of features described by other writers as of striking effect; because, if the results of our research are correct they should come in to explain the reason of such feelings being experienced without their causes being simultaneously apparent.

Amongst puzzling themes may be mentioned that here classified as second subject, and which Kretzschmar very carefully singles out. He does not consider the whole movement as possessed of any wonderful originality, but this subject gives him pause, provoking the remark:

> The conception of causing this pompous march with trumpets and drums to appear before and after the sadly suave principal melody works very strikingly. This episode occurs three times, and each time with some new surprise. Doubtless it may be regarded as preparation for the *finale;* though it is a feature not to be disregarded as fixing this movement's individual share in the symphony. The dreadful spirit of the first movement seems to be still looking at us from behind thunder-clouds, though friendly and peaceful forms are ever present. One of these produces quite a special effect by the obstinacy with which it always joins itself to the theme, never changing in the least.

We are therefore not without data; especially as the group last alluded to seems to have had a like effect upon Berlioz, who describes it as:

> a certain phrase for wind instruments which recurs continually in the same form and in the same key from one end to the other of the movement whatever may be the successive modifications to which the original theme is subject. This persistence of one and the same phrase, in adhering always to its original simplicity is so profoundly sad that it produces little by little upon the soul of the listener an impression impossible to describe, but which is certainly the most powerful of its kind which we have ever experienced.

Very strangely the leading section of the theme has passed practically unnoticed, though Kretzschmar says of it that it enters "like a spirit-voice offering us consolation and hope." Rhapsodical notices might, of course, be collected by the hundred; though what they are written for it would be hard to say. The opinions first quoted however represent a solid impression left by the movement on capable and impartial minds. We have to see how far these intuitive judgments are corroborated by research on the basis of one idea for the symphony.

Form

Firstly, in respect of form, this andante presents no exceptional feature; so that (whatever the negative conclusion may be worth) it is at all events certain that Beethoven's "Empfindung" was altogether independent of assistance from variety in outline. The choice of key however does not show him to have been equally indifferent to the influence of tonality; the subdominant of the relative major being an especially gentle key-relation for the slow movement of any work in a minor key. The movement consists of four sections and coda, being also eloquently lyric in character throughout; the many phases through which the principal theme is made to pass all representing integral lyric contents, and being by no means "varia-

tions" in the sense in which that term is usually applied. The principal theme at the conclusion of its phrases is somewhat persistently replied to, in a few notes, by parts not engaged in its delivery. These, for want of a better term we have designated "echoes" in the rhythmical table; merely for the purpose of allowing them to be readily distinguished. Whether their analogy to the "signal" passages of the first movement bears a meaning it would be difficult to say: but the analogy is there.

The brass and drums being prepared as for the key of C bears upon the relation of the second subject to the movement, the part played by this subject being in direct contrast to that borne by the second subject in the first movement.

Material

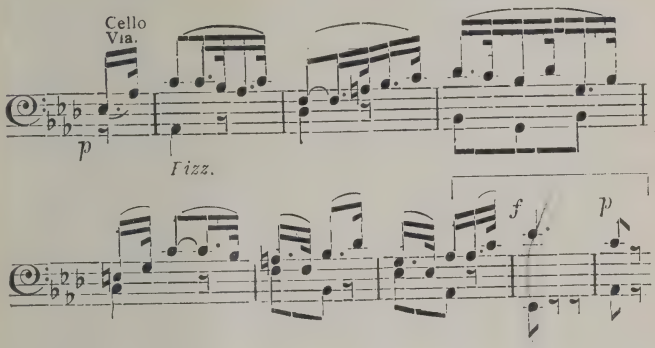
The first subject is one of combined sadness and dignity. The effect in both these senses appears to be intentional; the expression being rendered sad by the low pitch and dignified by being given over to violas and 'cellos. Further evidence lies in the absence of all harmony, save such small amount as may be contributed by a few *pizzicato* notes from the double-basses—precisely the same accompaniment, it may be remembered, as that given to the expiring phrases of the "Eroïca" funeral march. But although these traits are unmistakable, and the conclusions to be drawn from them offer little doubt the rhythmical conformation seems to suggest a further motive. The bar-values for example are more subdivided than we should expect them to be if the expression only of dignity with sadness were required, and we are bound to recognise this sub-division as probably accounting for the melody being stated by the lower strings. All mystery however completely disappears at the seventh and eighth bars where there is an obviously deliberate contrast with the flowing melody. This in form is of the nature of

RHYTHMICAL TABLE.

Ex. 289. Op. 67. Second Movement.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Andante con moto	First Section	1st subject (a)	8	2×4	8
		Echo	3	$2 \times 2 - 1$	11
		1st subject (b)	8	2×4	19
		Echo	3	$2 + 1$	22
		2nd subject	9	$2 \times 4 + 1$	31
		2nd subject	6	2×3	37
		Bridge	12	2×6	49
Totals.			49		49
	Second Section	1st subject (a)	8	2×4	57
		Echo	3	$2 \times 2 - 1$	60
		1st subject (b)	8	2×4	68
		Echo	3	$2 + 1$	71
		2nd subject	9	$(2 \times 4 - 1) + 2$	80
		2nd subject	18	2×9	98
Totals.			49		98
	Third Section	1st subject (a)	8	2×4	106
		1st subject (a)	8	2×4	114
		1st subject (a)	8	2×4	122
		1st subject (a)	1	$2 - 1$	123
		Free on 1st subject	24	2×12	147
		2nd subject	6	$(2 + 1)\ 2$	153
		Prolongation and bridge	13	$2 \times 6 + 1$	166
		Free on 1st subject	10	2×5	176
		Bridge	8	2×4	184
Totals.			86		184
	Fourth Section	1st subject (a)	8	2×4	192
		Echo	3	$2 \times 2 - 1$	195
		1st subject (b)	8	2×4	203
		Echo	2	2	205
Totals.			21		205
Piu mosso	Coda	Free on 1st subject (a)	14	2×7	219
Tempo primo		1st subject (b)	10	2×5	229
		Free on 1st subject (a)	13	$2 \times 6 + 1$	242
		Echo	5	$3 + 2$	247
Totals.			42		247

Ex. 290. Op. 67, Second movement. First subject (*a*).



a salute—though we are far from suggesting either that or any other interpretation for it. Whatever it may be, however, it is immediately replied to by the whole body of strings, and with precisely the same expression; this passage being the first instance of those to which the term "echo" is here applied.

Ex. 291. Op. 67, Second movement. First subject "echo" passage.

When this passage has died away we have a further reply to it from the wood-wind; but this time the conclusion of the phrase is interrupted by a melody of peculiarly simple and peaceful character. This is the

melody by which Berlioz was so impressed on account of its occurring inevitably and always in its original simplicity, no matter how much elaboration might otherwise be going on. It is not in the least necessary to assign a particular meaning to this melody in order to feel that it is in some way or other connected with the Inevitable; for the powerful effect produced by it upon Berlioz and others was not due to the melody itself but to its persistence in one and the same simple form. To disregard this powerful influence would be, not to disregard a programme, but to neglect features which the composer was evidently at pains to secure. Whether this expression of the "inevitable" may be read as hopeful or otherwise may be doubtful, though the glorious character of the finale would seem to favour a hopeful reading. In any case it is a message; for otherwise it would not be always given by the same wood-wind voices, with the whole of the remaining orchestra remaining silent during its progress as if in the act of listening. This beautifully illustrates Sir Hubert Parry's remark upon this symphony that:

> it had no external name or association, like the Third Symphony, to define to the public the kernel of poetical meaning upon which it turned; but it seemed to tell its own tale without that.

It is in course of letting it "tell its own tale" that we discover much that might otherwise escape our notice.

Amongst points of this description may be mentioned the rhythmical overlap produced by this "inevitable" phrase occurring before the previous echo passage is complete.* That this is mostly overlooked may be inferred from the fact that the wood-wind melody is generally quoted as if it began integrally with the "echo," though this really belongs to the preceding.

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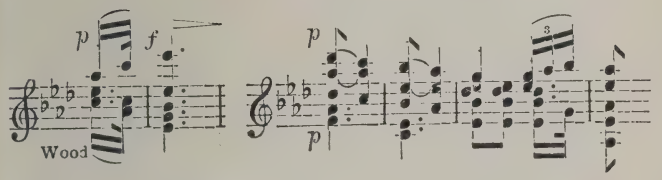
* See Ex. 291.

Ex. 292. Op. 67, Second movement. First subject (*b*).

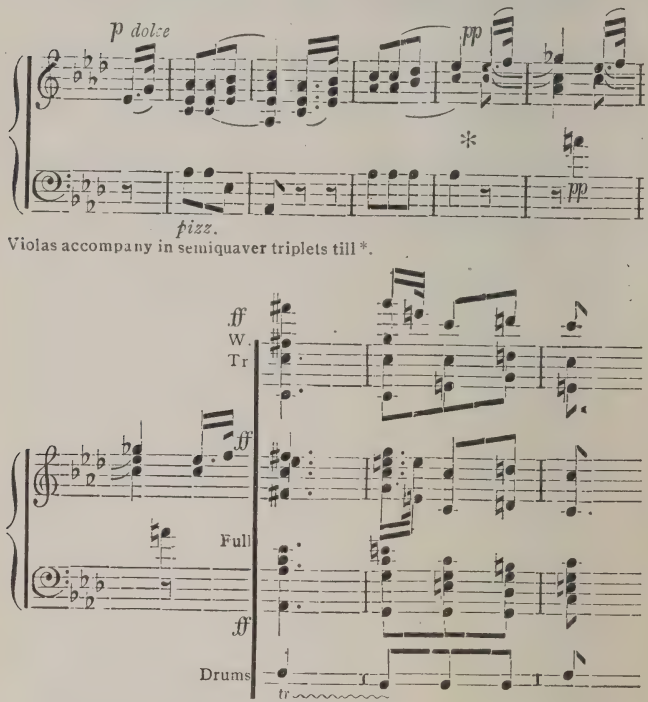


The strings, having (as we describe it) "listened" to the consoling message, repeat it among themselves in a gracefully modified form; then waiting a moment for the response, which they seem to confirm. Never assuredly did music ever before so completely "tell its own tale." Moreover, it is immediately after this con-

Ex. 293 Op. 67, Second movement. First subject (*b*, continuation.

soling message that the resolution is formed, as represented by the march-like second subject, which, at first softly proposed, is speedily carried by acclamation and then proudly proclaimed by the super-aid of trumpets and drums.

Ex. 294. Op. 67, Second movement. Transition to second subject.

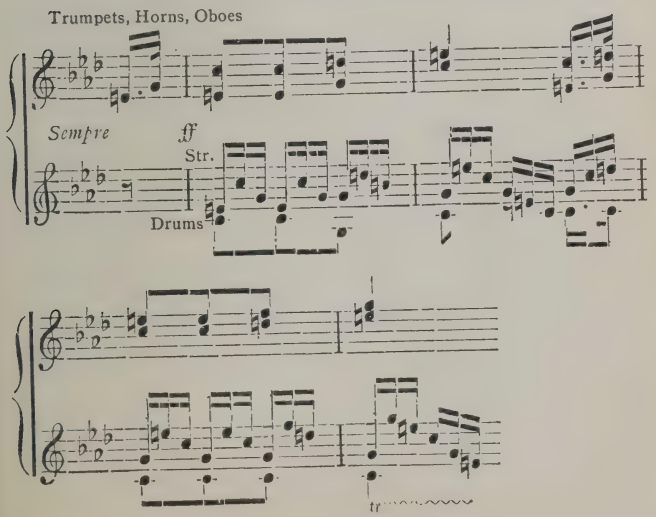


The preliminary whispering of the resolution which follows this, with its several short tentative phrases; then the sudden outburst of the entire orchestra; then

the immediate transition to the bright key of C major; and then the noble procession of the second subject-form altogether not only one of the finest but also one of the most meaningful and therefore easily read effects of which music is capable.

Then, again, nothing is easier to understand than the short duration of this triumphal theme. The real triumph, as we know, is in the finale; here it can at most be but foreseen. The bold resolution is taken however —of that the score does not permit us the slightest doubt—but what may be the meaning of the reappearance (in another key) of the tentative phrases which preceded it, is a matter for individual view. We cannot be far out in supposing them to relate to hesitation; considering that the same passages undoubtedly bore that meaning when they occurred *before* the second sub-

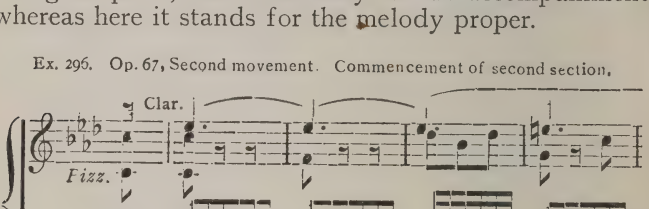
Ex. 295. Op. 67, Second movement. Second subject.



ject, and considering also that they are now followed by a re-expression of the sadness of the opening.

Viewed in their merely technical aspect the hesitating passages which follow this theme act as bridge to introduce the next section; or, as some insist upon calling it, "variation." As a mere school-description the correctness of the term variation is not disputed; though the change is no more a variation in the art-sense than was the funeral movement of the "Eroïca" an ordinary march. Even as a mere variation however it must strike the most ordinary musician as peculiar that its figuration is still confined to violas and 'cellos. Only towards conclusion of the movement is it allowed to appear at a higher pitch, and then only as an accompaniment, whereas here it stands for the melody proper.

Ex. 296. Op. 67, Second movement. Commencement of second section.



Another striking feature is that not only is the melody elaborated, but bar by bar each successive feature of the first section is reproduced in accentuated form. This could only be reconciled with the idea of an ordinary variation on the assumption that the whole section constituted but one theme; and, as anyone capable of accepting its contents in that sense would not be likely to be influenced by anything we might urge, the matter can only be referred back to the description already given. The practical point is that, as

the second section is but an elaboration of the first, we are enabled now to pass on to the third.

It is in this third section that the remarkable passage occurs which seems so to have troubled the musical spirits of a bygone period that we stand in equal wonder at the ignorance and impertinence then displayed. At Fétis it is scarcely permissible to wonder for taking advantage of any feature likely to offer ground for a quibble relating to principles of harmony, but it is extraordinary to find in Berlioz's "Critical Study"* the following remark:

> Amongst the boldest harmonic effects of this sublime elegy may be quoted the sostenuto by flutes and clarinets of an upper part on the dominant E flat whilst the strings move rapidly below; passing by the chord of the sixth (D flat, F, B flat) to which the said upper part does not belong.

Even had it been a fact that the upper E flat held by flutes and clarinets did "not belong" to the same chord as B flat, D flat and F, we should still wonder at Berlioz for attributing such "boldness" to the use of an inverted pedal. But considering that the string parts, however greatly their effect may be changed as a consequence of pitch, are really constructed upon a chord of the dominant ninth of which this upper E flat is the root, and that this E flat if placed below the strings instead of above them would have been instantly recognisable in that sense the remark is extremely difficult to account for.

The eight bars of the principal theme are given with the same kind of figuration—first, by violas and 'cellos; next, by first violins; and finally by 'cellos and basses; each time with a widely different instrumentation. Of these three settings the last is by far the most demonstrative; and, by forming the only instance in which

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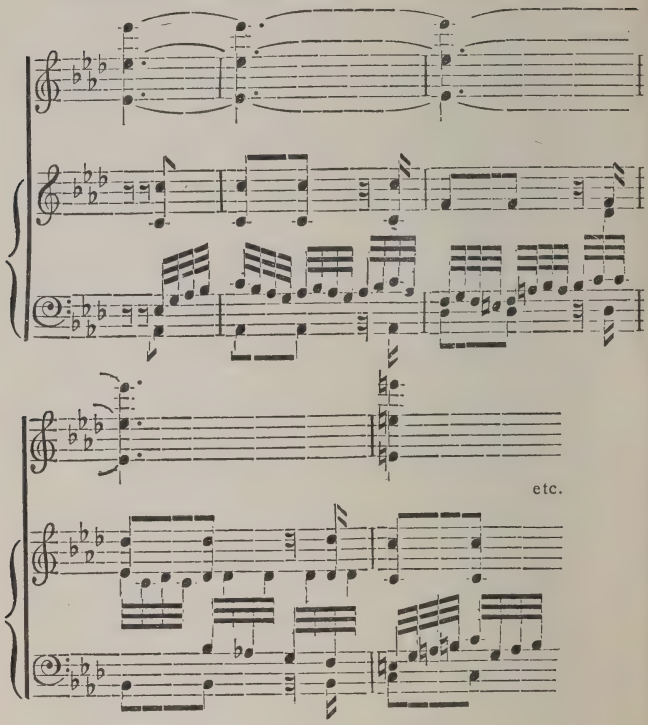
* See the present author's translation, page 64.

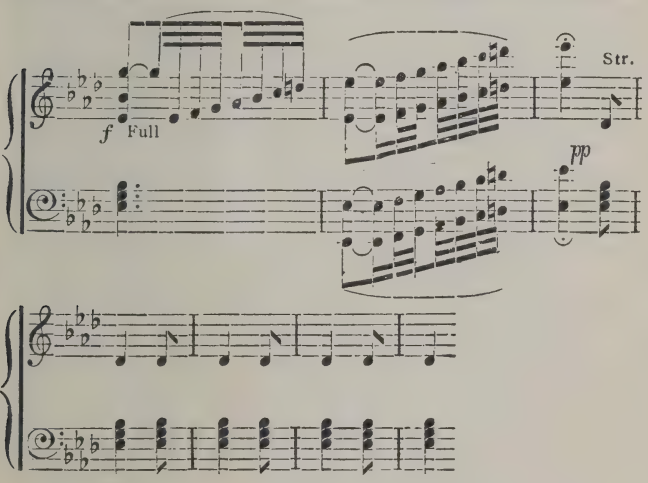
Ex. 297. Op. 67, Second movement. Commencement of third section.



trumpets and drums are used apart from the second subject, it seems to aim at fusing the sad with the bolder feeling of the movement, as if rousing the weaker spirits to a sense of duty. The surmise would by itself be useless, but there are the realities of a galvanic rush to the dominant, pause, and subsequent fall to uttermost dejection. These features have apparently been a sore puzzle, if we may judge by the fact that these

string bars have neither been praised for their depth of meaning nor blamed for what, without it, would be their blank dreariness.

Ex. 293. Op 67, Second movement. Introduction of free portion of third section.



No less instructive is it to observe what now follows. The wood-wind (already so identified with the passage alluded to in remarkable terms by several writers)* begins in dialogue. Clarinet, bassoon and flute in succession deliver a phrase based upon the principal melody. At entry of the flute the strings suddenly cease upon a discord (*f* as against previous *pp*); whereupon a veritable discussion ensues among the wood-wind, the strings as before looking on in silence. Herein the theorists could discover easily enough that rules had been set at naught, but they seem to have had no ink-

* See text relating to Ex. 292.

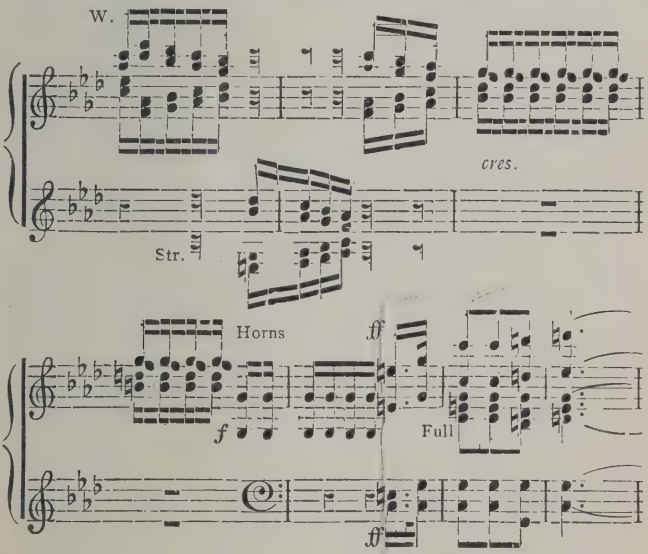
ling that these cross-progressions might have reference to a mode of expression too natural to stand in need of their paltry justifications. As a matter of fact if the rules had not been broken—if, in other words, what Berlioz calls the "unprepared discords of the second between G the leading note and F as major sixth in the key of A flat" had been avoided, there would have been an end to the entire meaning of this episode. In these collisions of the wood-wind parts we have the counterpart of the first, and as it were dogmatic, delivery of their message. This, coming after the dejection dis-

Ex. 299. Op. 67, Second movement. Episode in third second.

played in the string parts, can be easily left to the reader to interpret—and the more so in view of the string ejaculatory reply and subsequent re-entry of the triumphal subject in all its glory. The very fact of the technical contents of this episode being so slight ought of itself to be sufficient to point to a higher meaning; but, considering its association with so many suggestive features—features not desultory but adhered to

throughout the movement, we are not called upon to interpret, but, as before said, merely to let the music "tell its own tale."

Ex. 300. Op. 67, Second movement. Entry of second subject in third section.

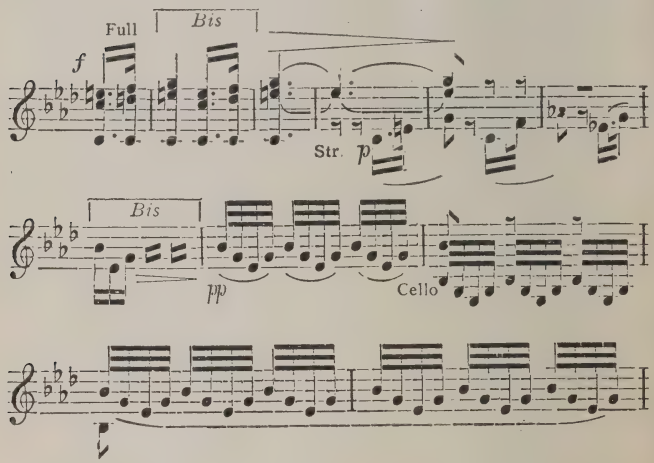


Before and after the second subject in both first and second sections we have had some form of the "hesitating" passage* as bridge between the triumphal and the sad expression of the opening. In the present section this feature though equally present takes an entirely different form. It is one which has exposed the composer to the charge of writing with entire caprice; but investigation always shows this charge to rest upon mere absence of technical interest. To be consistent

* See Ex. 294.

those who find the lack of technical interest a fault should also blame the string passages introducing the free portion of third section* and several others in this movement. Where a composer is writing with sufficient breadth he is quite certain to feel the need of restful moments the effect of which should be to keep his items of material sufficiently apart *without* introducing any new interest. This matter has already been ex-

Ex. 301. Op. 67, Second movement. Prolongation of second subject in third section.



plained in connection with the slow movement of the fourth symphony† and need not therefore now detain us, further than to mention that this episode starts four bars earlier than the place from which it is usually

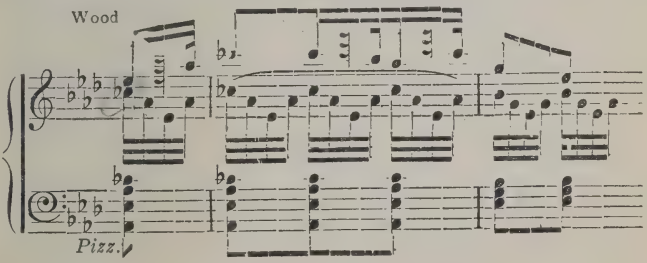
* See Ex. 298.

† See text relating to Ex. 233, Op. 60.

quoted* and that the merest glance at it is sufficient to show its character. A curious symptom in these cases is that the ordinary public are not mystified at all but seem to understand the composer's meaning intuitively; yet students and players alike object to them for shortcomings from their respective points of view.

At conclusion of this bridge-passage a free working upon the first subject takes place by means of unison passages in the wood-wind accompanied by short arpeggios of the first violins and pizzicato for the other strings. Starting in A flat minor it arrives by an interesting progression at E flat at the tenth bar.

Ex. 302. Op. 67, Second movement. Typical passage of free working on first subject leading to fourth section.



One typical passage from this episode will suffice to show that it is really a continuation of the bridge, in the sense of being a nearer approach to the first subject due to return in all grandeur at the fourth section. Any reproach applied to this part of the movement for meagreness of contents is extremely short-sighted; for,

* The space allotted to the trumpet-and-drum subject is on each occasion, six bars (2 × 3); and, in the third section, expires with bar 153 (see Rhythmical Table). Bars 154 and following form the diminuendo leading to free working on first subject commencing at bar 167.

granted a technical interest of any depth, it would, if new, divert attention and invite development of its own; and, if old, anticipate the return of the theme and thus deprive the movement of the expansiveness with which the composer desired to invest it. We have further proof of this desired expansiveness in the fact that, after this episode, we have a further eight bars of which (if they were harmonised) E flat dominant would be the governing chord. Expectation of the tonic therefore naturally grows during their entire course. They have in fact no other intention than to produce that effect.

The principal glory of the fourth section entry lies with the strings, which are very fully scored; the brass

Ex. 303. Op. 67, Second movement. Termination of episode leading to fourth section.

and drums, though employed, being somewhat at a disadvantage for a theme in A flat. The wood-wind (principally in unison) have passages in canonic imitation* of the theme. These also contribute but little to the effect; which, however, in spite of deductions, is very noble.

Everything now appears as in the first section; save that, upon the second subject becoming due, instead of it we have the coda. After the first subject and "echo" passages, all elaboration disappears, and we face the "inevitable" phrase† with precisely the same instrumentation as in the other instances.

The coda seems principally to exist for the re-introduction of the same "inevitable" phrases; and therefore purposely to set out with the intention of placing them in relief. It starts "piu moto" with sad phrases on the first subject. These, however, quickly give way to exuberant passages for strings; which, rising higher and higher, soon reveal their intention by allowing themselves to be supplanted at "tempo primo" by the aforesaid "inevitable." After that the free working reverts to the basis of the original subject with exception of the cadence. This consists of the "echo" passage three times in succession.

Conclusion

It will be seen that, apart altogether from its high significance, this movement justifies itself by being as consistently lyric in form as in intention. That intention is completely revealed in its first section, though rendered considerably more intense in those which succeed it. Only in the third section is greater expansiveness allowed; but there everything is in proportion, so that relations remain quite undis-

* Berlioz inadvertently calls these a "*canon in the unison* at one bar distance."

† See Ex. 292.

turbed. Thus, the greater space there given to the theme has caused some critics to be scandalised at the length of its bridge-passages; but that is entirely for want of perceiving that, in order to preserve the original intention one feature must be in proportion to the other, and each preserve its original character. This enlargement of the middle section gives the movement some affinity with sonata form, as does also the slight abridgement of fourth section; but this may be regarded as an approximation to the song which is "durchcomponirt" as compared with the "stropenlied." It does not therefore compromise the lyric character.

With regard to the higher signification of the movement all our suggestions leave the reader free to form his own conclusions subject only to his tracing them to the one basic idea of the entire work.

This andante consists of 247 bars. There are no repeats or changes of bar value, and no changes of movement except "piu moto" for the first fourteen bars of coda. The integral subjects never recur in any but their original keys, and altogether the construction is as simple as the expression is sublime.

Epitome

Ex. 304. Op. 67, Second Movement. Outline.

FIRST SECTION	SECOND SECTION	THIRD SECTION	FOURTH SECTION	CODA
49	49	86	21	42
I II	I II	I II	I	
22 27	22 27	49 37		

OP. 67.—THIRD MOVEMENT.

ALLEGRO.

($\frac{1}{2}$. = 96.)

Preliminary Note

That this movement should ever have been named a "Scherzo" almost passes comprehension; though no doubt there are many for whom its mere position as third movement, and especially its $\frac{3}{4}$ allegro, give sufficient assurance that it must have been so intended. So far as these are concerned no conclusion need astonish us; but how serious commentators can have induced themselves to apply to this movement a term which, according to the best judgments, Beethoven himself purposely avoided, and one implying characteristics with which the whole contents of the piece are in the most direct opposition is strange, to say the least. The first duty of the reader who would seriously study this composition is altogether to remove from his mind the idea that, in conception, it has anything whatever to do with the "scherzo" properly so called. Without doing this it is quite hopeless for him to proceed.

Beethoven's third movements are always in some relation—generally in very intimate relation—with his first. It is certainly not putting the case extremely if we aver that his third movement is never governed by any intention in opposition to that of his first. It will be found that in the present case the seriousness of meaning is in no sense lessened either by the rapidity of movement or the triple bar-subdivision and that the connection with the direful first movement of the symphony is even more than usually pronounced.

Beethoven's use of triple measure differs essentially from that of other composers. With them, even after allowing for differences of degree, there is always less of dignity than in duple measure. With him this is not so. At a slow *tempo* the effeminacy natural to triple measure is of course but slightly felt with any composer; for which reason slow movements are unfavourable for illustrating this point. It is in quick movements in triple time that we most easily perceive the Beethoven characteristic, and having already endeavoured to explain some of the methods whereby his special effects are produced,* we need only here remark that in the present movement those methods are in full evidence.

It is scarcely necessary to inform the reader that no amount of seriousness in general intention altogether excludes the lighter view. The danger lies in supposing that this lighter view must necessarily encroach upon the original earnestness. In order to explain the present application of this idea we are almost obliged to have recourse to comparisons savouring somewhat of "programme" character; but these relate only to the broad intention, and even to that only so far as may be necessary to give incentive to the reader's own thought.

The reproduction in this movement, in fantastically weird form, of the most engrossing material of the allegro, will, for example, if pondered upon, of itself produce in any reflective mind the conception of a "dream." The mysterious and stealthy opening by the basses, the frequent pauses, the fantastic transformation of the "signal" passage of the first movement by the horns, the convulsive starts caused by sudden interruptions of the bass passages in the second section, and above all

* See scherzo of Symphony No. 3.

the dead sleep and gradual awakening at end of the movement with its outcome in the glorious burst of the finale seem to leave us no alternative. To accept the movement in this sense is not to fasten upon it any arbitrary interpretation, but merely to obey its own dictates. Moreover, it entirely reconciles exterior traits of this second allegro with those of the first; and explains the lighter or fantastic view to which the general intention of this symphony (in common, as we have said, with all subjects, however serious) is subject.

RHYTHMICAL TABLE.

Ex. 305. Op. 67, Third Movement.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegro	First section	1st subject	18	$1 + (2 \times 8) + 1$	18
		2nd subject	26	$1 + (2 \times 12) + 1$	44
		1st subject	26	$1 + (2 \times 12) + 1$	70
		2nd subject	26	$1 + (2 \times 12) + 1$	96
		1st subject	18	$1 + (2 \times 8) + 1$	114
		1st & 3rd subjects	18	$1 + (2 \times 8) + 1$	132
		2nd subject	8	$1 + (2 \times 3) + 1$	140
Totals.			140		140
	Second section	4th subject	20	$1 + (2 \times 9) + 1$	160
		2da Volta	2	2	162
		1st development	36	2×18	198
		2nd ,,	39	$2 \times 19 + 1$	237
Totals.			97		237
	Return (Attaca to Finale)	1st subject	18	$1 + (2 \times 8) + 1$	255
		2nd subject	26	$1 + (2 \times 12) + 1$	281
		1st subject	18	$1 + (2 \times 8) + 1$	299
		1st & 3rd subjects	18	$1 + (2 \times 8) + 1$	317
		2nd subject	22	$1 + (2 \times 10) + 1$	339
		Coda	35	$1 + (2 \times 17)$	374
Totals.			137		374

This therefore is the view here adopted; not as excluding any appropriate train of thought which it may please the reader to adopt, but as offering at least a feasible basis for our observations.

The form is perfectly regular; except in regard to the portion which attaches it to the finale and thereby prevents it from being regarded as a separate entity. The two movements are in reality one; not only by being linked, but by virtue of the dream being still remembered in the midst of triumph, as we shall soon discover. Their separate consideration is therefore a merely technical necessity, not to be allowed to obscure the oneness of the whole.

Form

The breadth of the movement is at once manifest in the fact that its first full bar is merely initial to the phrase. This light bar is as much a distinguishing feature as was the texture motive of the "Eroïca" scherzo; and, although so different alike in form and intention, its use is guided by the same principle—that of eradication of the customary landmark in order to produce an effect of expansiveness. It may be unusual to unearth the causes of such mysterious expression, and in one sense the process is unwelcome; as it is so much more pleasant to lull oneself with the mystery and think no more of how it is produced. Herein in our dissertations we have a certain feeling of loneliness, for no one seems to have troubled about going more deeply into the matter than simply to revel in the feeling evoked. Thus Berlioz says that:

Material

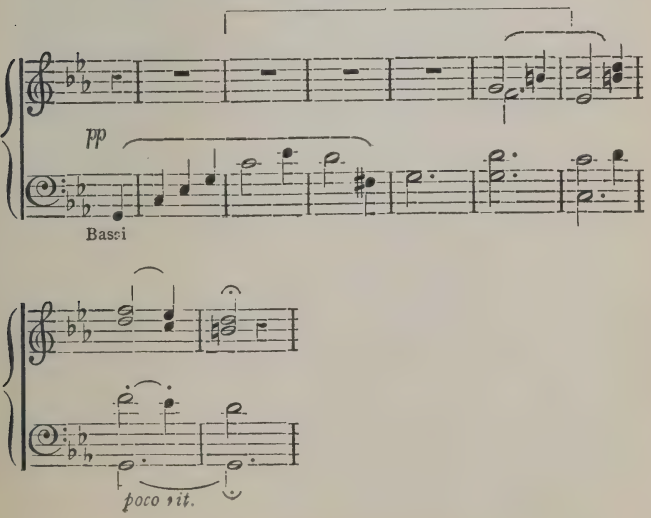
> the first few bars though presenting nothing terrible, cause that strange emotion we are accustomed to experience under the magnetic glance of certain individuals.

That "strange emotion" arises from the fact that the phrase, contrary to usual expectation, not only commences with a weak bar, but is rendered still more mysterious by an initial beat being given, even to that bar. It thus happens, throughout the entire composition, that rhythmical groups finish with + 1; the remaining bar in completion of each final two-bar phrase being re-

served as initial of the next. Doubtless, the expression of mystery is aided by the hushed entry at a low pitch; but that is merely to say that Beethoven having selected his means of expression proceeded to colour it. It may also be true that, without the gravity and stillness, the effect would not be realised—just as without the singular rhythm the gravity would have been of no avail; but that is merely to say that the two are inter-dependent, which no one would trouble to question. As matters stand, we have an opening which is as much a texture as if its material were continuous throughout the movement; the procedure being the same as in the first movement of the Fourth Symphony where the texture disappeared in favour of other features of the movement.

Whether our conception of the movement be accepted or no, the first subject can only be taken as representing

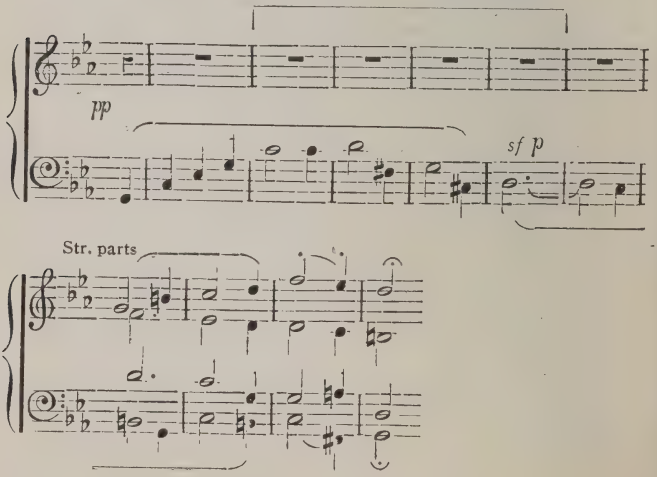
Ex. 306. Op. 67, Third movement. First subject (*a*).



some element of dreamy unconsciousness quite apart from incidents of the vision appearing in guise of the other subjects. The instrumentation too consistently bears this out to allow of any doubt as to its accuracy —at all events in a wide and general sense. Whenever this subject appears it is in the bass; and when, in the second section, we have the substitution of a convulsive for a peacefully dreaming subject, that also is in the bass.

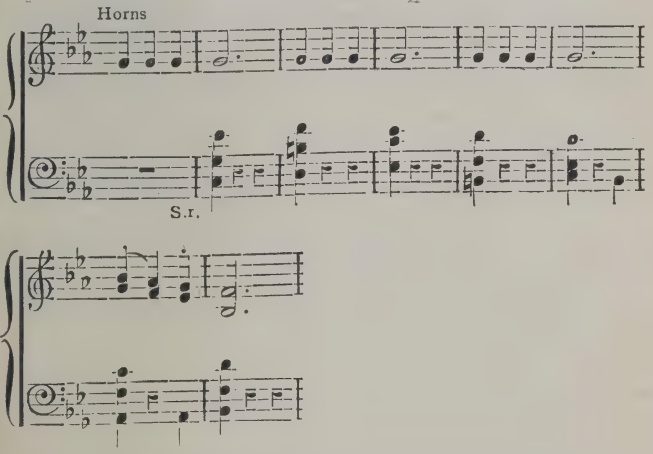
It must also strike the student as peculiar that both *rallentando* and pause should occur so early in the movement. In any other situation the motive of this might not appear so clearly; but here, at the very threshold, it would be difficult to account for this feature except by supposing that for some reason the composer desired to convert the impression thus far produced into something representative of the whole. This, already sufficiently evident, becomes even more so when the entire sentence is substantially repeated; with faith-

Ex. 307. Op. 67, Third movement. First subject (*b*).



ful reproduction of both pause and *rallentando*, but with an extension and reconstruction of phrase adding considerably to its dreaminess. Then, again, this repetition having sufficiently established the somnolent flow which is to serve as texture to the movement, there is no attempt at developing this subject, or of otherwise treating it as one of ordinary kind; the fact being that it is incapable of being brought into line. It is there merely to instate an impression of subconsciousness, immediately after having done which the "apparition" begins.

Ex 308. Op. 67, Third movement. Second subject (*a*).



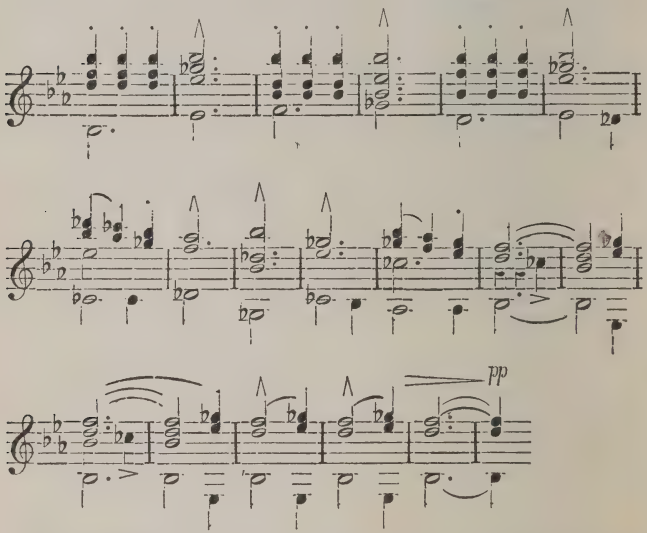
The more deeply we penetrate into Beethoven's compositions the more we become convinced of the wonderful amount of thought he must have expended upon them independently of mere musical workmanship. Here, for instance, in this next subject, which, although second, is (as in most cases where texture subjects are used) the governing theme, we have a distorted and

fantastic version of the phrase described in the first movement as

Fate knocking at the door.

It immediately proceeds to behave in true hobgoblin fashion; by passing to E flat minor, flirting with G flat and then waving and waving upon the dominant and tonic of E flat minor until the patient goes to sleep again, or if the reader prefer, until the texture subject reappears.

Ex 309. Op. 67, Third movement. Sceond subject (*b*).



The scheme so far unfolded really comprises the entire material of the section; for although other items claim attention they are all subsidiary to the foregoing.

The new appearances of the texture theme are in B flat minor; and, consistently with the varied form of its second appearance, as well as true to the character

with which we here invest it, the second of its new appearances again proceeds to wander from the first. For the second no pause is employed; the consequence being that the inevitable "apparition" has this time to be reached by a more circuitous route—one occupying eighteen bars instead of ten. The procedure used in approaching it is however precisely the same, as is also the treatment of the subject when reached; except that, this time, instead of passing to E flat minor it passes to F minor with full orchestration. Mere transposition of the former working* naturally leads to a conclusion on C dominant; and, this being made minor as on the last occasion, we find ourselves in C minor as at the beginning of the movement.

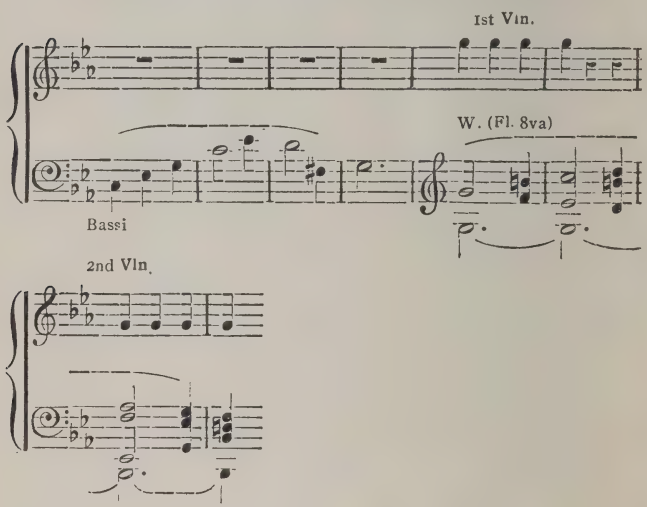
The wondrous effect of this movement is well known, but few people realise the extreme simplicity of its material and construction. As far as this section's *material* is concerned all is over by the forty-fourth bar; whilst all the constructive treatment it receives it that of being presented three times in succession with changes so slight in their merely technical aspect as scarcely to require mention. But such is the occult influence of music with a meaning that we do not notice these things—except in the negative sense that they work upon us independently of our knowledge. The pertinacity of a continually recurring theme will strike us in one composition as obnoxious and monotonous; but in another, even without our knowing precisely what it means, but guided by that poetic instinct with which we are all more or less gifted, we are content to hear it again and again, not only without complaint, but each time with a greater impression of its significance.

So it is with this movement; and, this being the case, the remainder of this section requires little remark. Its treatment is slightly different from the first two por-

* See Ex. 309.

tions, on account of two combinations presented; one being an inkling of what we have ventured to term the "apparition" rhythm, and the other being a new accompanying melody—each of these being successively combined with the texture theme. The first may well serve as an object lesson for the simplicity just alluded

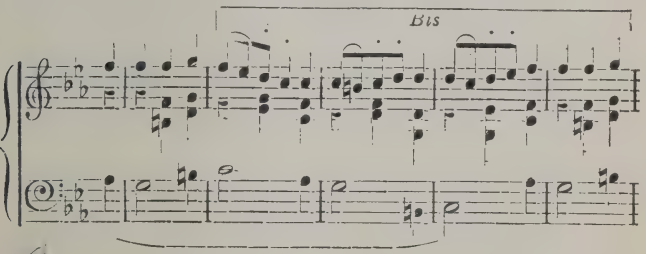
Ex 310. Op. 67, Third movement. First and second subjects.



to; for here, by the simple repetition of a single note, a depth of meaning is conveyed. What is here conveyed however is not all; for, by the time the student knows the movement as a whole, he will know that apart from this meaningful effect the listener is being trained to recognise this theme by its rhythm only; so that when we are, as it were, in the stillest hours of the night, and when therefore no instrument is moving, the faintest touches of the drum will recall this theme to us as if we were dimly conscious of it during sleep.

The second combination is not of the same importance, as the office it performs is merely technical. We are now approaching the end of the first section; which must necessarily be rounded off with a broad cadence, to which the counter-theme here employed very naturally leads. The reader may recall that in the last movement there were episodes required merely for technical reasons. These are of course not to be compared with integral features, and still less to be confounded with them; their importance lying not in their individual, but in their contributory effect, as there explained. In the present case a contrast is presented by the quaver-motion; which also may possibly have been employed in anticipation of the quaver motion of the second section.

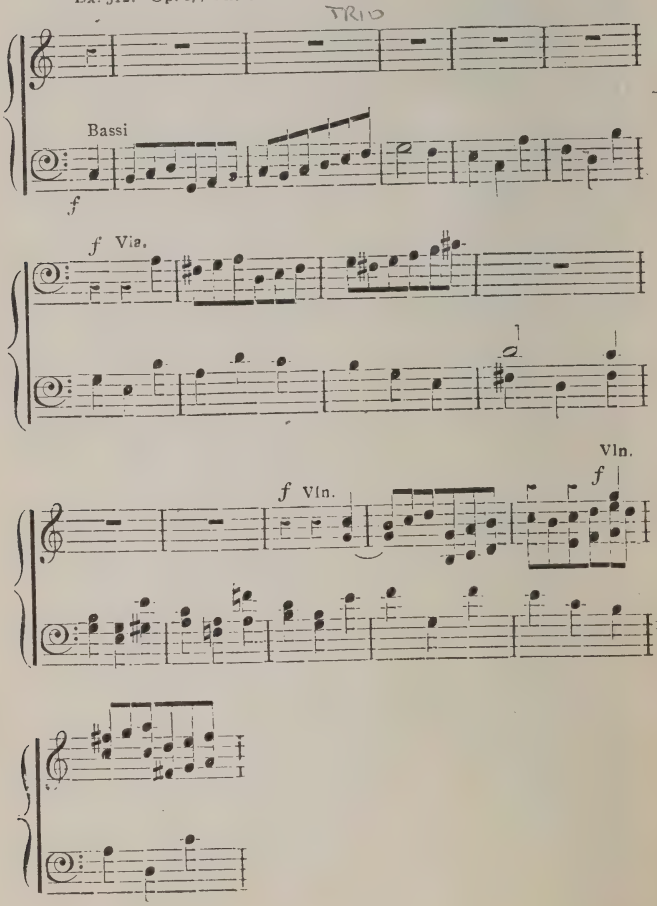
Ex. 311. Op. 67, Third movement. Third subject.



The spasmodic agitation of the second section seems in our view to be a very natural sequel to the ideas contained in the first. The new texture subject, like the first, opens in the bass; which is extremely unlikely to have been the case for the second section of a light movement unless some higher motive required its presence than mere sensuous effect. Whether that motive agrees in detail with our suggestion does not affect any conclusions drawn; for the reason that, in any case this subject provides the substratum for everything which happens in the section, and also that its convulsive

movements are in contrast to the soft gliding motion of the texture-subject of the first section.

Ex. 312. Op. 67, Third movement. Subject of second section.



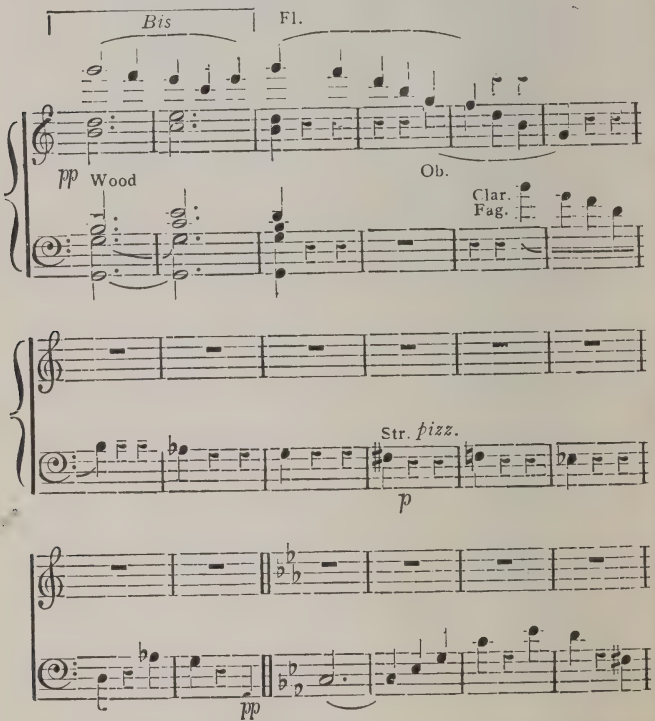
The fugal answers are at six-bar distance except the last; which, being in *stretto*, fitly hurries on the section to cadence and repeat. Then appear those convulsive starts of the bass-opening of the second part of the section—passages which seem to shudder at something too horrible for description, but which nevertheless are frequently described as "humorous"—in which two fruitless attempts are made to re-start the theme. Here, if ever, one would have thought that, in the case of so important a composer as Beethoven, some serious attempt at unravelment would have been made. These passages seem quite to confirm what we have advanced in their regard; but, however that may be, nothing in the wide world can be more improbable than that Beethoven should have chosen this situation for a jest.

Ex. 313. Op. 67, Third movement. Opening of second part of second section.

This second part may be regarded as a second fughetta upon the same theme; finishing, as the first

had done, with some amount of declamation. The first is repeated with the same orchestration; but the second, on being repeated, proceeds in *diminuendo*. The scoring grows gradually thinner until the strings disappear, leaving it to the wood-wind to introduce the returning first theme by a simple bridge-passage.

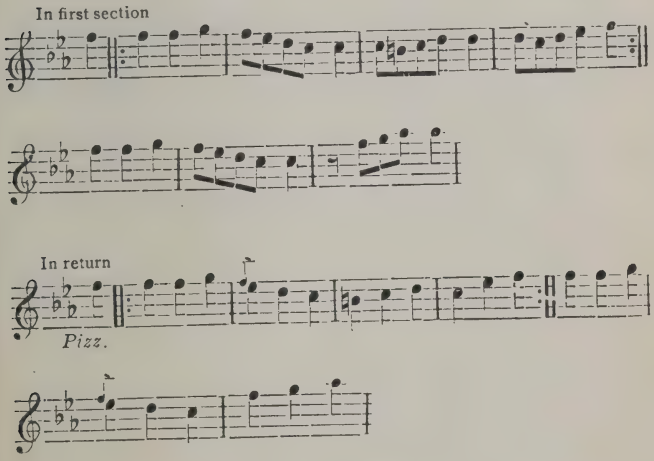
Ex. 314. Op. 67, Third movement. Bridge to return.



Having now arrived at the return, the reader who may have lent himself to our conception of the movement

will find all easy to understand. The nightmare* is over, the new instrumentation adopted rendering all the ideas of the first section with the utmost faintness. The texture theme is no longer sostenuto but pizzicato—there is rarely more than a single wood-wind note, *pp*, in addition to strings; and the frequent indications of "*sempre pp*" in the score leave absolutely no doubt of the composer's intention. He is apparently so resolved not to disturb the patient's slumber that even when the time comes for repeating the third subject (which in its original form would have required the use of the bow)

Ex. 315 Op. 67, Third movement. Comparison of forms of third subject.†



* We do not seem to be quite alone in this conception, as Kretzschmar alludes to it as "böser Traum." He does not however seem to perceive that the movement from end to end tells its complete tale in this sense.

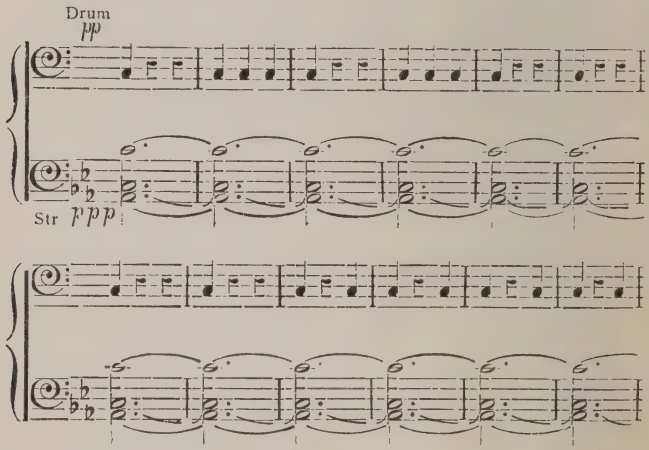
† The pizzicato-form of this subject is sometimes referred to as a new feature; which shows the whole signification of the return to have been completely missed.

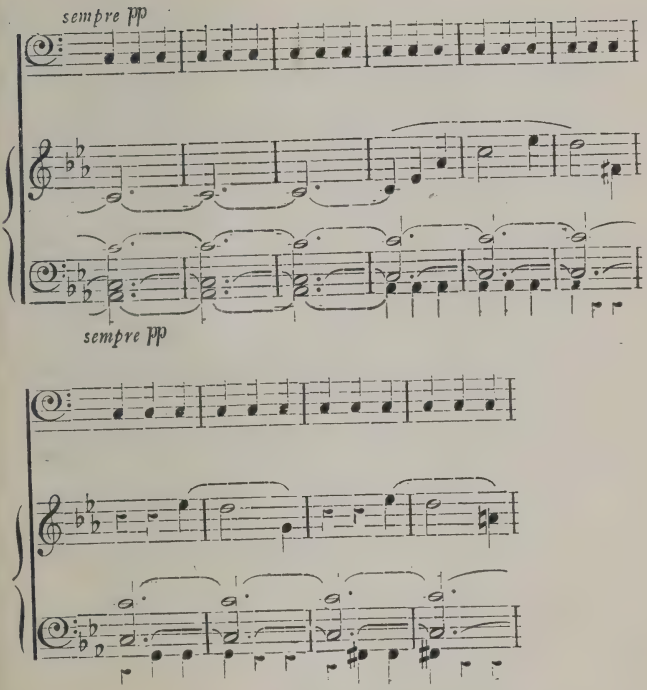
he alters the form rather than intrude upon the extreme quietude of his pizzicato effect. Therefore, while it remains regrettable that Beethoven did not tell us his meaning in so many words, it must be admitted that he could not have told it in notes more amply than he has done.

It may be mentioned, in passing, that the return groups show the usual slight abridgement. They are the equivalent of first section with omission of bars 27 to 78 inclusive.

But it is the episode which occurs as prolongation of the cadance of the return section which most completely proves this music to be its own programme. Here Beethoven seems to have considered that, as the darkest hour is before the dawn, so is the deepest slumber before the awakening. It is all so true that we lose interest in mere notes. The medium through which the impression reaches us is as nothing—indeed, is literally nothing,

Ex. 316. Op. 67, Third movement. Episode leading to Finale.





technically. We are absorbed by the impression itself irrespective of means; and though that impression may lose clearness for want of forming part of some consistent picture of the entire movement, the fact of its being due to such basis must be patent to everyone. Nothing would be easier than to interpret every note by the light of what we have advanced, but we entirely renounce the application to detail of the results of the broader conception—that being the proper field for the imagination of the individual listener. Of the concep-

tion itself there cannot be the smallest vestige of doubt; and the uprising which now takes place is one of the mightiest—probably the mightiest—of which the history of music bears any record.

Our concluding remark in this instance is rendered merely formal by the whole movement being introductory to the finale to which it is attached. The reader must be fully aware that any suggestions here contained are by no means intended to rival, and still less to oppose, any others which may seem calculated to enable this music to be properly enjoyed. Imagination offers such a vast field that it is quite possible for the details of the picture to differ considerably in different cases without allowing it to be rightly said that one interpretation is superior to another. But there is one condition which is equally imposed upon all—the condition, that is, of banning all desultory readings. We dare not, for instance, attempt to scan a masterpiece of this description on the assumption that one movement is full of fateful meaning and another is a joke. When for example Berlioz compares the frantic bass passages of the second section of this movement with "the gambols of a delighted elephant" he is either contradicting his description of the wood-wind string dialogue of the first movement as the "painful respiration of a dying man" or else he is inviting us to believe that this symphony is not entitled to respect. Nothing can be freer, and nothing more legitimate, than the exercise of imagination in endeavouring to fathom the depths of a work which we instinctively feel to be sublime; but it is an abuse of this liberty to suppose the composer to have intended something in one part of his work utterly inconsistent with his object in another. There must be the same unity of conception in the interpretation of a classical

Conclusion

work as in its composition, apart from which all speculations are of no avail.

The movement consists of 374 bars which, adding twenty for repeat of first part of second section, are increased to 394. The key changes from C minor to major for the second section, the original key being resumed at the return. The return groups are provided with an episode in prolongation of cadence leading "attaca" to the finale. The first section is formed of, practically, three repetitions of the same material, and the return-groups are completely reinstrumented as well as being abridged by fifty-two bars.

Epitome

Ex. 317. Op. 67, Third Movement. Outline.

FIRST SECTION.	SECOND SECTION.	RETURN.
140	97	137 (including 35 bridge to Finale, attaca)

OP. 67.—FINALE.

ALLEGRO ($\mathbb{d}$ = 84.)

PRESTO ($\mathbb{o}$ = 112.)

Preliminary Note

This movement, evidently representing the triumphant issue of all previous trials, really begins with the uprising which takes place before appearance of the increased orchestra.* In respect of this we cannot do better than accept Berlioz's description, which is as follows:

> The kettledrum note is C†, and the key of the movement that of C minor; but the chord of A flat, long sustained by the other instruments, seems, on the one hand, to introduce a different tonality, whilst, on the other, the isolated *martellato* of the kettledrum on C tends to preserve the sentiment of the original key. The ear hesitates, uncertain as to the way in which this harmonic mystery is about to issue; when the dull pulsations of the kettledrum, becoming more and more intense, meet the violins who have now rejoined the rhythmic movement and changed the harmony. The chord is now that of the dominant seventh (G, B, D, F) throughout which the kettledrums obstinately continue their reiteration of C tonic. And then it is that the entire orchestra, reinforced by the trombones, which have hitherto not appeared, bursts forth in the major mode upon a triumphal march-theme, and the finale begins.‡

* The increase consists of piccolo, three trombones and double bassoon; the first appearance of these instruments in Beethoven's symphonies.

† See Ex. 316.

‡ "Critical Study of Beethoven's Symphonies," Translation, p. 66.

This march-theme is really a *fanfare*; and, as such, does not exhibit any striking originality—the first subject in this case serving merely the purpose of providing an entrance. Having done this, it does not reappear except for the return-groups; and it is remarkable that this should happen after a recall of the vision of the third movement, when the effect is naturally of the same awakening description as at the opening. It seems so human to remember in the midst of triumph the anxious forebodings of the previous movement that the ideas of those who regard this return of the $\frac{3}{4}$ as an innovation seem rather puzzling—the more so as, from the merely technical standpoint, it occurs at close of the Durchführung; that is to say, at the freest moment in sonata-form. In this matter, as in several others we have mentioned, the theorists do not seem to have rightly understood the very rules they were so concerned to defend.

This finale, in its main bearings, is a piece of the most astonishing simplicity; all complication which appears being simply the elaboration of an almost primitive outline. The triumphal expression is very largely promoted by this feature, one result of which is that the brass parts are unusually full and sonorous. The whole of the wind element here rises to an importance somewhat exceptional in the classical orchestra, so that notwithstanding their brilliancy the string parts do not stand relatively in their usual position of importance. The second subject is the most favourable to their independent display; though this does not proceed to any great extent. The whole scoring is of a kind which Beethoven entirely reserves for great occasions; and we must all agree that his use of it in this instance was more than justified if, as Sir G. Grove assures us, the hero of this symphony was really Beethoven himself.

Is he mad?

RHYTHMICAL TABLE.

Ex. 318. Op. 67, Finale.

MOVEMENT	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegro (c)	First section	1st subject (a)	6	2 × 3	6
		,, ,, (b)	11	2 × 5 + 1	17
		Bridge	8	2 × 4	25
		1st subject (c)	8	2 × 4	33
		,, ,, (d)	7	2 × 3 + 1	40
		Bridge	4	2 × 2	44
		2nd subject	13	2 × 6 + 1	57
		Bridge	6	2 × 3	63
		3rd subject	22	2 × 11	85
		1ma Volta	1	1	86
Totals.			86		86
	Durchführung	2da Volta	1	1	87
		Bridge	4	2 × 2	91
		2nd subject	14	2 × 7	105
		,, ,,	18	3 × 6	123
		Free on subject	10	2 × 5	133
		,, ,, ,,	8	2 × 4	141
		Bridge	13	2 × 6 + 1	154
Tempo primo (3/4)	Durchführung	Signal	8	2 × 4	162
		2nd allegro subject	46	2 × 23	208
Totals.			122		208
	Return	1st subject (a)	6	2 × 3	214
		,, ,, (b)	11	2 × 5 + 1	225
		Bridge	8	2 × 4	233
		1st subject (c)	8	2 × 4	241
		,, ,, (d)	10	2 × 5	251
		Bridge	4	2 × 2	255
		2nd subject	13	2 × 6 + 1	268
		Bridge	6	2 × 3	274
		3rd subject	22	2 × 11	296
Totals.			88		296
	Coda	2nd subject	13	2 × 6 + 1	309
		Bridge	10	2 × 5	319
		1st subject (d)	11	2 × 5 + 1	330
		Bridge	6	2 × 3	336
		Bridge	11	2 × 5 + 1	347
		3rd subject	16	2 × 8	363
	Coda	1st subject	28	2 × 14	391
Presto (¢)		1st subject (d)	55	2 × 27 + 1	446
Totals.			150		446

Form

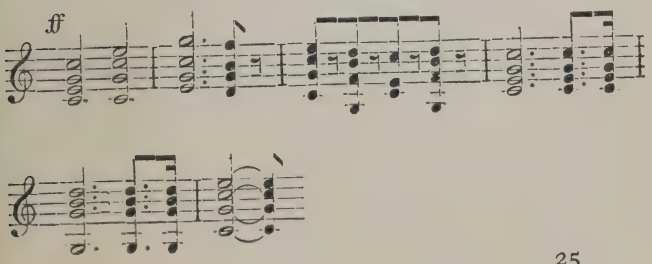
There is entire conformity with sonata-form in all main bearings, but occasional unfamiliar incidents. The first subject for instance is ignored from commencement to return, and even in the coda it makes only a kind of *de rigueur* appearance before the cadence; whilst a remembrance of the $\frac{3}{4}$ movement is also called in to complete the Durchführung. These (as elsewhere explained) are merely instances of form being influenced by the necessities of that poetical conception the expression of which is the sole object of its existence.

Material

The first portion of the main theme is in *fanfare* style and of stately character. The whole subject is divisible into four portions; but, although these are all more or less of martial kind, it is only the phrase reserved for the first outburst which can be distinctly classified as heroic. It should be understood by the student at the onset that the technical contents of the whole of the subjects of this movement are slight; that bridge passages (formed upon even more sparse material) are frequent; and that, in short, the whole conception being one of declamation and demonstration, its expression invites a corresponding standard of judgment.

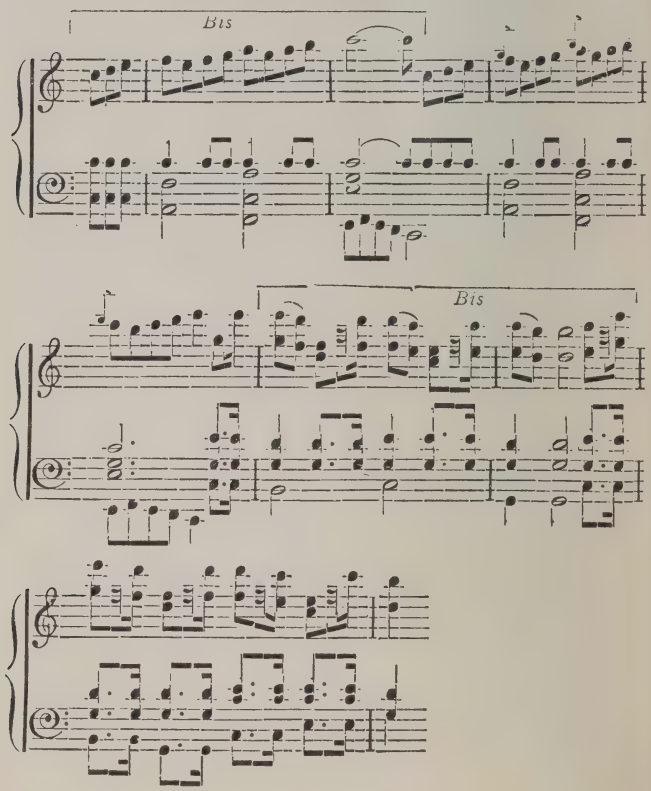
The critics of the period wept many tears of wisdom

Ex. 319. Op. 67, Finale. First subject (*a*).



over the want of originality in this subject, quite oblivious of the fact that it is the conception of the *hour of triumph* wherein originality lies, and that the realisation of that idea forbids all departure from primitive material. The previous movements have taken us through vicissitudes the expression of which has in-

Ex. 320. Op. 67, Finale. First subject (*b*).

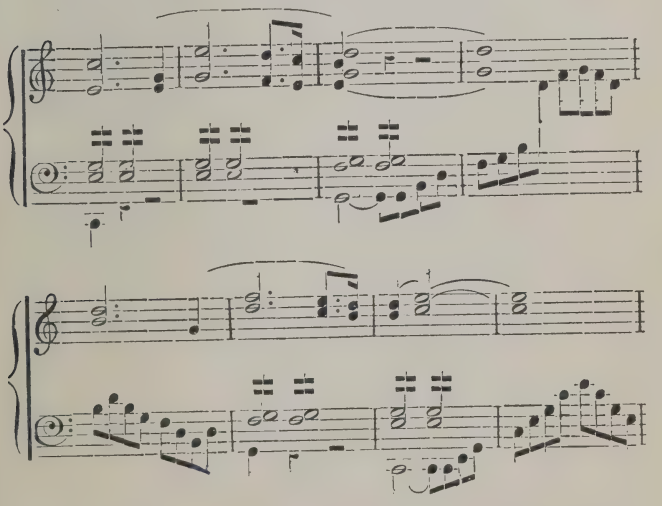


volved the display of technical originality without stint, and the presence of which was there required precisely as its absence now is—as a means to an end. Our vicissitudes being over, how shall the trumpeters proclaim that fact save in "Volkston"?*

The four portions of the first subject represent as many phases of martial feeling; of which the first and second, following consecutively, are divided by a bridge-passage from the third and fourth; which also follow consecutively.

The bridge passages are all of such slender contents that they may be fairly left to the reader's imagination throughout the movement. They vary in exteriors but

Ex. 321. Op. 67, Finale. First subject (*c*).



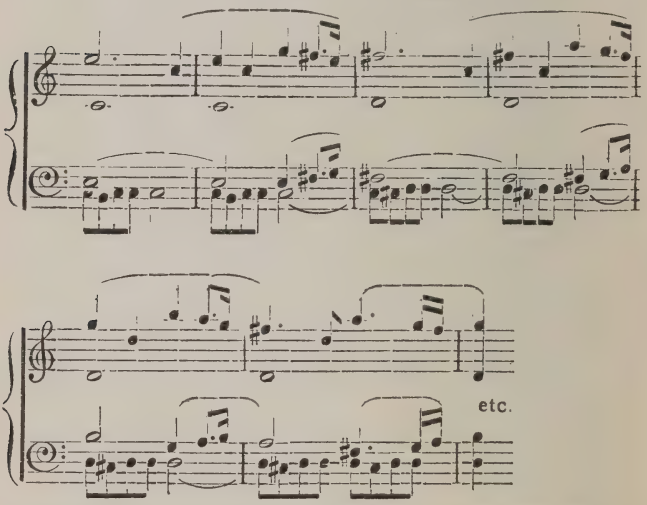
* Another illustration of the same principle is presented by the "Volkslied" theme in the choral section of the finale of the Ninth Symphony.

not in character; being all declamatory and composed of quite conventional progressions—as if making a virtue of according in every possible way with the popular voice.

The third portion of the first subject appears after the bridge passage in much quieter form; seeming thus to justify the delay in its appearance. Its difference of character as compared with the opening is somewhat pronounced; but, as being still in the tonic, it will be found more convenient to consider it as attached to the principal theme.

We have already had experience of Beethoven's invention of themes which purposely provide interstices for the display of material with which they are in contrast* but this is the first association of that practice

Ex. 322. Op. 67, Finale. First subject (*d*).

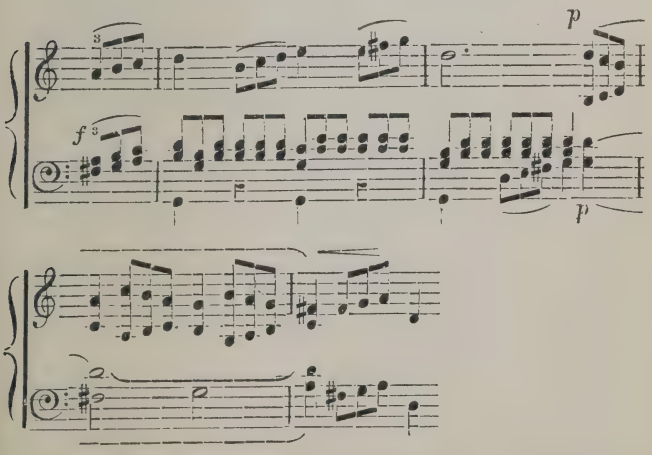


* The trio of the scherzo in the Fourth Symphony is an instance.

with an idea of martial character. The fourth portion of the subject, following on immediately from the third, appears at first sight as if it were a mere offshoot or continuation of it. But that it cannot have been so in the composer's mind is shown by the fact that during the coda it occurs twice independently, being each time treated at length and with much care.

A very short bridge passage now leads to the second subject* which is of great importance as furnishing the principal material of the Durchführung. That however is by no means all; for the bass engendered by it in course of development and there used merely as counter-melody becomes afterwards and frequently the source of very remarkable effects. In addition to that it provides the triplet figuration which is so largely

Ex. 323. Op. 67, Finale. Second subject.



* This is frequently ranked as an episode and the position of second subject given to what is here named the third. The reasons for the present classification appear in the text.

characteristic of the movement as providing a middle speed between the martial subjects and the highly demonstrative bridge-passages. Both the second and third subjects are in the dominant; and, but for their extreme individual importance, might therefore have been regarded as portions of one theme.

The bass of the second subject's development is afterwards inverted and used in sequence; besides being otherwise made to take part in effects so various that a general idea of these possibilities can be best obtained by mechanically inverting the parts as they stand and continuing the sequence suggested.

Ex. 324. Op. 67, Finale. Second subject. Inversion and sequence.

The first introduction of this subject is not effected at any great length; and though offering an example of the sequence it gives no sign of the possibilities open to it through inversion. The holding of these possi-

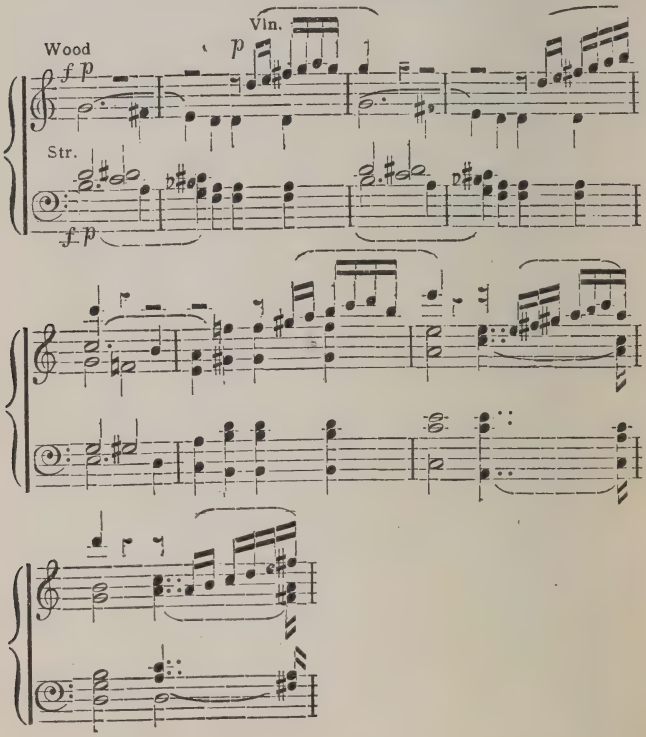
bilities in reserve for special display during the Durchführung and coda as well as his powerful use of a very simple device of counterpoint in this matter are reminders to us of how well Beethoven combined scientific resource and judicious restraint with the highest inspiration. It is the happy union of these essential qualities in one and the same master which renders his music so inimitable. His science is never of an abstruse kind; and his affection for it, as such, is so little pronounced that he has no compunction in forsaking it from the moment that it no longer serves his æsthetic purpose; from which it follows that, though many others have surpassed him in depth, none (Bach alone excepted) have ever equalled him in the effect of its application. As one man, standing in possession of all the sheaves which tend to the making of a great composer none have ever approached him, and there is no sign on the musical horizon pointing to the probability that any composer ever will do so.

The second subject is separated from the third by another of the declamatory bridge passages which are sprinkled throughout the movement, and in which semiquaver motion is used in order to give dignity to the sedater flow of subjects. The third subject itself, by its grade note-succession, leads to the belief that it must have been designed with a view to contrapuntal treatment. If so, this offers another instance of restraint; for, as a matter of fact, it is used only in simple form and in its regular situations—excepting only for the presto of the coda, where it is revived in view of the conclusion.

This subject being given again with full orchestration and followed by another bridge-passage of the ordinary type (though naturally without semiquaver-motion on account of leading to the repeat), the first portion of the movement is complete.

On being repeated, the bridge passage continues for four bars more than on the first occasion; and leads us to the key of A, and to the second subject, as commencement of the Durchführung. This speedily changes to A minor and F; when the reserve power of the second subject begins to emerge, and to bring in its train another sequence. This new sequence being formed upon a scale of nearly two octaves naturally

Ex. 325. Op. 67, Finale. Third subject.

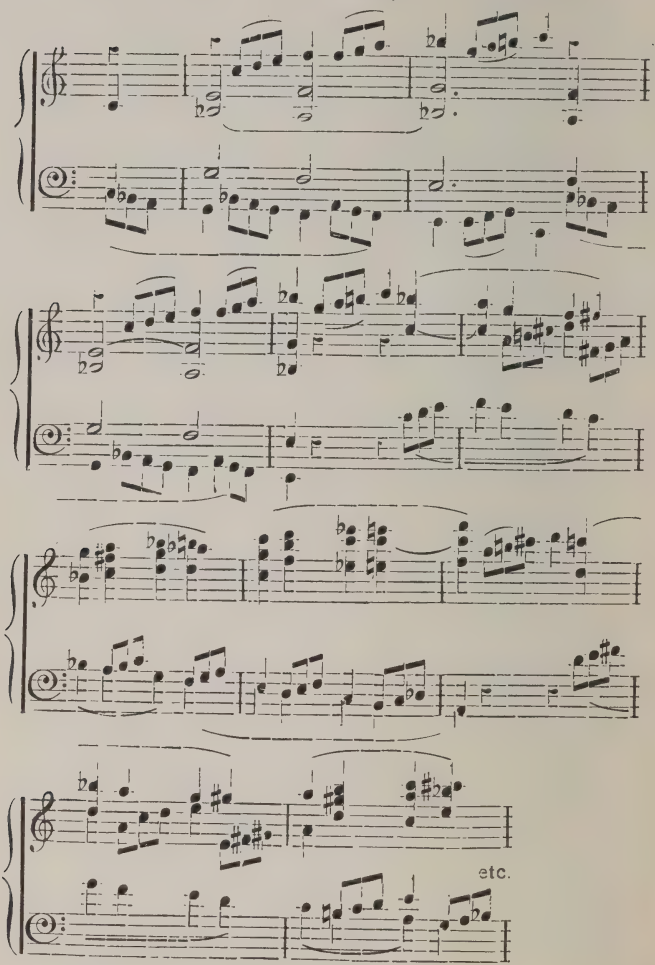


offers a convenient peg upon which to hang the simple figurations of the second subject, so that the latter is thereby empowered to continue for a considerable length of time without loss of interest.

This description of working is never entirely relinquished during the whole course of the Durchführung, until revival of the $\frac{3}{4}$ movement; which is preceded by the noble climax of a dominant pedal lasting for twenty-one bars in which all the possibilities described are taxed to their uttermost.

The "Rückblick" upon the timorous agitation through which we have passed in a former movement is specially affecting. We have already sufficiently alluded to its significance apart from technics; but from the point of view of mere workmanship it courts an almost equal admiration. We may be sure that the single-triplet figuration of the second subject was not adopted without thought of this "Rückblick" and it is especially touching to hear the simple "signal" bars of the violins at entrance of the $\frac{3}{4}$ as if to give us no chance of forgetting the spirit of the first movement. Add to that the light instrumentation and slender development of the $\frac{3}{4}$ idea and the tearful little oboe melody occurring as it does in the midst of triumph, lest we forget the trials through which we have at last successfully emerged, and the power of the tonal language to express the depths of human feeling stands revealed to us in a sense of which apart from Beethoven we have no experience. The very selection of this spot for introduction of the "Rückblick" adds pathos to the intention. We are not invited to yield an iota of our resolution as men, but merely to remember; for the return groups are to follow with their inevitable renewal of all that is glorious in the movement. These, although they repeat substantially what has gone before, present much for special admiration; as

Ex. 326. Op. 67, Finale. Commencement of Durchführung.



for example where first subject (d) is inverted* thus specially preparing us for the new development of that motive reserved for the coda.

As to the coda itself it is to its merit that it introduces no fresh material. There are times when coda-expansion constitutes a triumph, but here the entire last movement celebrates the triumph in such a way that nothing now remains but acclamation. How truly Beethoven has realised this may be perceived in the simple fact that the last twenty-nine bars contain nothing but the chord of C. For twenty-six bars before that we have nothing but the *fanfare* of the first subject, as it were proclaimed from the hill-tops; and even previous to that, from beginning of the presto, nothing but the third subject in its simplest form—rising higher and higher, as if gathering strength for a final proclamation. How grateful the world should be to a master who, possessed of such marvellous technical acquirements, could so generously hold all such proficiency completely in subservience to the expression of human feeling. He was exposed to the malice of his contemporaries for the very traits which will earn for him the plaudits of countless generations.

Conclusion

The insufficiency of verbal description of this work must be patent to all. But in so far as painstaking may enable us to hope to convey an idea of it to the reader it is only by, as it were, sitting at the feet of the master and keenly observing his every look that we can expect to succeed. Following this method we have had to mention some features not generally observed and others which are here probably noted for the first time; but for all of them ample authority exists in the score, either where the question is technical in so many notes, or where it relates to

* Bar 246 and following.

interpretation, in the character of themes and mutual relations of the movements.

The most important of the views referred to under the last heading is that ascribing to the entire symphony the single idea of "Life"; as in line with other single ideas respectively dominating the whole of the symphonies hitherto—the same principle applying also to the "Pastoral" notwithstanding its programme.* Naturally the fact of this opening up new ground has led to some opinions which differ from the common view. The different movements of a Beethoven work are different phases and incidents of one feeling and no interpretation of any individual passage can be correct which does not fall into line with some idea capable of governing the whole. It seems strange that this principle should even require to be enunciated; and especially so when (as quotations given have already shown) writers are found to approach it so closely. Thus Kretzschmar names this symphony "From Night to Light"—a title quite consistent with that of "Life," though not sufficiently concise to drive home the necessity of everything in the symphony tending to one end. One step nearer and he must surely have alighted upon the same ideas as here expressed.

The finale consists of 446 bars. Should the first part be repeated eighty-five must be added to this number, making 531 in all. Both the material and scheme of the movement are so severely simple that no special feature offers in epitome save the introduction of the $\frac{3}{4}$ movement at end of the Durchführung, and presto at the end of coda. The frequency of bridge passages may also be mentioned especially as in this respect the finale differs absolutely from the first movement, which had none.

Epitome

* See preliminary note.

Ex. 327. Op. 67, Outline.

FIRST SECTION				DURCHFÜHRUNG	RETURN			CODA			
86				122	88			150			
I	II	III		II	I	II	III	II	I	III	I
44	19	23			47	19	22	23	44	28	55

End of Volume I.

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